

Amateur CINE WORLD

APRIL 1951

NINEPENCE



REVERSAL CINE FILMS

Sold inclusive of processing. Safety base. Anti-halo layer between base and emulsion which disappears in reversal processing.

MICRO PAN REVERSAL 23

Practically without grain. Yields crisp brilliant positives for projection. Perfect panchromatic rendering of all colour values.

SUPER PAN REVERSAL 26

Extreme speed, wide exposure latitude, fine gradation, very fine grain and perfectly anti-halo. Panchromatic. Suitable for indoor as well as exterior work.

ULTRA PAN REVERSAL 32

Panchromatic and specially coated for filming by artificial light. Its enormous speed (4 times faster than Super Pan) opens up new filming possibilities.

PACKINGS (Sold inclusive of processing)

16mm. 50ft. and 100ft. daylight loading spools.

8mm. 25ft. and 50ft. daylight loading spools of double-8 film. 33ft. Rolls single-8 in Movex Cassettes.

9.5mm. 30ft. (approx.) rolls in tins of 3 rolls for darkroom loading into chargers. 50ft. and 100ft. daylight loading spools.



From your dealer, but demand is limiting supplies.

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By Appointment to His Majesty the King

Suppliers of Photographic Equipment



WALLACE HEATON Ltd

127, NEW BOND STREET, LONDON, W.1

THE 'COST OF ENJOYMENT'

With the cost of living continually rising it gives us a great deal of satisfaction to report many substantial reductions in the cost of enjoying the absorbing hobby of home movies. It has long been the policy of Wallace Heaton Ltd. to keep prices down as far as possible and it is an indisputable fact that our prices for secondhand equipment are the lowest in Britain. This low cost of used items is not reflected in their condition. In fact every camera and projector is subjected to the most careful test before being passed into stock. Each cine camera is tested WITH FILM and every used item carries our 12 months' Guarantee of Satisfaction.

PRE-WAR RATES

Look at our 8, 9.5 or 16 mm. silent film hire catalogues, compare these with pre-war lists. You'll find prices have remained practically the same as in 1939 in spite of increased overheads.

8 and 9.5mm. : 2/- and 2/6 weekend
16mm. Silent : 3/6 and 4/- weekend
16mm. Sound Shorts from 2/6.
Features from 15/-.

For anyone hiring on a regular weekly basis, the Wallace Heaton Library will arrange special hire terms on certain films, for a minimum of 13 weeks, spread over 3 to 6 months. Let us have an indication of your programmes, quotations free, without obligation.

FILMS BY POST

Every projector owner should be in possession of our latest catalogue of films for hire; please quote size and whether sound or silent films required. Incidentally, we post to all parts of British Isles. No extra charges are made whilst films are in transit.

GET TO KNOW ABOUT
OUR LIBRARY—WRITE TO-
DAY!

GOOD VALUE ACCESSORIES

Lumaplak 40 x 30 bead screen	£3 3 0
Ensign Popular Splicer	£1 17 4
Premier Projector Stand	£5 15 0
Marguet Trifilm Splicer	£3 15 0
Dallmeyer tele lens for 8mm. cameras, 1 1/4" f/4	£9 0 7
Zell-Em title letters	£2 0 0
Kodak 16mm. reel and can	7 6

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MAYFAIR 7511
FOR ALL YOUR QUERIES



PRICE REDUCED

G.B. Bell & Howell 613 16mm. Silent
Projector reduced in price from £90
to £75. Transformer for 200/250
volts £12-10-0. Carrying case £5.

Send for illustrated booklet.

WATCH THIS PAGE
NEXT MONTH
FOR AN IMPORTANT
ANNOUNCEMENT

BOLEX PROJECTORS REDUCED IN PRICE

Paillard Bolex G Type Projectors of the monofilm, bifilm and trifilm models are now substantially reduced in price. The G3 model for 8mm., 9.5mm. and 16mm. films with 500 watt lamp is reduced from £142 to £137 10 0.

Write for illustrated leaflet and price list.

SECONDHAND ITEMS AT REDUCED PRICES!

CINE CAMERAS

	Usually	Reduced to
8mm. Eumig C4 ...	£30	£15
Siemens C8	£55	£32/10
9.5mm. Coronet C	£8/0	£7
Pathe Lux	£10/10	£8/10
Diemar, f/2.8	£32/10	£25
16mm. Kodak B	£32/10	£25
Filmo 70	£37/10	£32/10
Movikon K, f/1.4	£87	£75
Filmo 70DA	£135	£99

CINE PROJECTORS

9.5mm. Pathe Lux	£15/10	£12
Pathe H	£17/10	£15
16mm. Siemens	£45	£35
Kodak K, 750 watt	£52/10	£45
Bolex G916	£45	£30

16mm. Sound :		
Filmosound 138	£125	£110

Write for our monthly list of secondhand cameras and projectors

BUY YOUR CINE OUTFIT OUT OF INCOME

Our Easy Payment Plan enables you to purchase your cine outfit the painless way—out of income in 6, 12, or 24 monthly instalments. Your present equipment will be taken in part exchange if you wish. Full details on request.

16mm. FILM
ANSO-HYPAN SPEED 27°
REVERSAL FILM. 50 ft. 10/6
including processing.

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ONE BEST...**

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456,133

CINE PROJECTION SCREEN

The film user's wisest investment is undoubtedly a Celfix. It enjoys world wide popularity because of its superior design—and because of its superior performance. Available FROM YOUR DEALER in three surfaces and four sizes from

£9.17.6

Send stamped addressed envelope for the new edition of booklet "Projection Screens", giving full details of the complete range of Hunter Screens.

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DE LUXE TROLLEY STAND

- ★ Folds completely flat in a matter of seconds
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- ★ Most elegant in design and attractive in appearance

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CINE CAMERAS

8mm. Defocus Citation, 4 speeds, f/2.5	£42 10 0
8mm. Cinemaster II, f/2.5, 4 speeds	£32 10 0
8mm. Dekko, f/2.5 lens, 4 speeds	£45 3 0
8mm. B. & H. Sportster, f/2.5, 4 speeds	£57 9 3
8mm. Bolex LB, f/2.8 coated, 4 speeds	£59 17 6
8mm. Cine Kodak, f/3.5	£21 0 0
9.5mm. Pathe, f/3.5	£9 10 0
9.5mm. Pathe H., f/2.5	£39 13 4
16mm. Ensign Kinecam, f/2.5	£32 10 0
16mm. Zeiss Movikon, f/1.4	£155
16mm. B. & H. 70DA, turret head, 3 lenses	£235 0 0
Keystone "Magazine Load", f/1.9	£95 10 0
B. & H. Autoload "Magazine Load", f/1.5 Cooke coated, 4 speeds	£128 0 0
Cine Nizo, turret head, 2 lenses	£122 17 10
16mm. Kodak K, f/1.9 case	£25
16mm. Cine Kodak B., f/3.5	£15 10 0
16mm. Cine Kodak M., f/3.5	£32 10 0
16mm. Magazine Cine Kodak, f/1.9	£85 0 0

SOUND PROJECTORS

16mm. Victor model 40	£145 0 0
16mm. DeBria, 750 watt, transformer, stand, etc.	£165 0 0
16mm. G.B. LS16	£85 0 0
16mm. G. B. & H. "Compact"	£210 10 0
Ampro Stylist	£165 0 0
G. B. & H. 602	£237 10 0

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AND VALUE FOR MONEY
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Weston Cine Meter	£9 15
Avo Meter	£9 15
3" f/4 Cooke lens	£34 5
2" f/3.5 Cooke lens	£25 16
1 1/2" f/3.5 Cooke lens for Sportster	£22 11 6
16mm. Yvar f/2.8 wide angle lens	£30 3 9
1 1/4" Dallmeyer f/2.9 triple anastigmat lens	£13 12 4
2" f/1.9 Dallmeyer 8mm. lens	£19 17 1
New 16mm. Paillard Bolex Cine Camera, 3 lenses, 1" f/1.4	
Switar, 16mm. Yvar f/2.8, 3" f/2.8 Yvar, and case	£304 13 9

SILENT PROJECTORS

8mm. Universal, 500 watt, and resistance	£36 10 0
9.5mm. Pathescope 2008 and resistance	£26 10 0
9.5mm. Dekko	£20 0 0
Specto-Dual 9.5mm.-16mm.	£46 15 0
Dekko 8mm., 500 watt, inbuilt resistance	£39 10 0
Dekko 9.5mm., 500 watt, inbuilt resistance	£40 0 0
Dekko 16mm., 500 watt, inbuilt resistance	£48 0 0
B. & H. 16mm. 613, 750 watt and transformer	£85 0 0
Bolex G3, 500 watt, and resistance	£79 10 0
Agfa 16mm. 200 watt	£12 10 0
Specto 16mm. Educational	£48 15 0
Bolex 16mm., 500 watt, and resistance	£62 10 0
Kodak EE, 300 watt, and resistance	£35 0 0
9.5mm. Specto	£36 10 0
8mm. B. & H. 606, inbuilt resistance, 400 watt	£57 10 0
8mm. Bolex MR8, 500 watt, inbuilt resistance	£35 0 0

166 VICTORIA STREET, S.W.1 (VIC. 1121)

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Arranged on all Apparatus over £10 in value,
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EXPORT

We have a special Department to deal with your enquiries and also operate the PERSONAL EXPORT SERVICE.

CAMERAS & LENSES, etc.

8mm. Paillard Bolex L/B, f/2.8	£59 17 6
8mm. G.B. Bell & Howell "Sportster"	£57 9 3
8mm. Dekko f/2.5	£45 3 0
9.5mm. Pathe H., f/1.9	£34 13 5
16mm. B. & H. "Autoload", f/1.5	£128 0 0
16mm. B. & H. 70 D.A. (Turret), f/1.5	£284 17 0
16mm. B. & H. 70 D.E. (Turret), f/1.5	£225 12 6
16mm. B. & H. "Automaster", f/1.5	£178 17 6
16mm. Paillard Bolex and 3 lenses	£288 3 9
2in. f/1.9 Dallmeyer Telephoto	£18 1 2
2in. f/1.9 Dallmeyer Telephoto (S/H)	£12 17 6
1 1/2in. f/3.5 Cooke (8mm.)	£22 11 6

FILMS FOR SALE!

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NEW PROJECTORS

16mm. G.B. Bell & Howell 621 (Sound)	
750/1,000 watts (New streamlined Model)	£237 10 0
16mm. G.B. Bell & Howell 602 (Silent)	£85 10 0
16mm. Ampro "Stylist" (Sound)	£169 0 0
16mm. Danson "Safari" (Sound)	£125 0 0
16mm. Pathe "Gem" (Silent)	£40 0 0
16mm. Specto (Silent)	£36 0 0
8mm. G.B. Bell & Howell with fitted case (400w.)	£64 3 4
8mm. Specto Projector	£36 0 0
8mm. Dekko (500 watts)	£39 10 0
8mm. Kodascope 46	£33 0 0

MISCELLANEOUS

WESTON MASTER EXPOSURE METER	£9 15 0
Cinecraft Universal Titler	£5 19 6
"BIKINI BATHING BEAUTIES", 8mm.	£1 0 0
"", 16mm.	£1 10 0

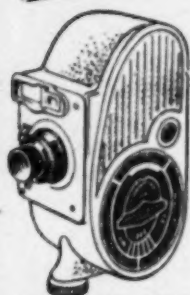
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Dept. M.O., 166 Victoria Street,
S.W.1.

CINE APPARATUS CATALOGUE 6d.
Send for our 48-page, fully-illustrated catalogue containing details of cameras, projectors and all accessories
Dept. A.C., 166 Victoria Street, London, S.W.1

PROFFITT OF BOLTON

... MARCH WINDS AND APRIL SHOWERS ...

It may still be blowing and cold enough to remind us that winter is rather reluctant to take its farewell but better weather is (we hope) just around the corner, so now is the time to start thinking in terms of a new, or good second-hand cine camera. We have quite a selection at the moment but we do earnestly request you to order NOW—supplies are difficult and prices are rising.



**SPORTSTER CINE
CAMERA**

KEYSTONE 16mm. Model A9, f/1.9 focusing **£93-7-2**; Model A12 (Turret head) f/2.5 fixed focus **£87-8-5**; Model A12 (Turret head) f/1.9 focusing, variable speeds **£116-17-1**. ALL MODELS have 100ft. loading, variable speeds, Wollensak bloomed lenses, visible and audible footage indicators, run 20ft. on one winding, handsomely finished in brown SCUFF-PROOF VINYL covering. 8mm. model f/2.5 fixed focus, variable speeds, **£43-5-6**. G.I.C. 16mm. f/1.9 bloomed Berthiot focusing lens, single speed, 50ft. loading, **£47-4-0**. 8mm. model with f/2.5 lens, fixed focus **£39-19-1**. **PAILLARD-BOLEX H16 Turret Head** model with lin. f/1.9 GENEVAR, focusing, variable speeds (extra lenses and case to order) Price **£164-4-8**. G.B.-Bell Howell 8mm. Sportster, f/2.5, variable speeds, bloomed lens **£57-9-3**. **DEKKO** 8mm. f/2.5, variable speeds, **£49-16-2**; 9.5mm. model, f/1.5 focusing, variable speeds (Case extra) **£58-15-4**. **PATHE H**, 9.5mm., f/2.5 fixed focus, **£28-13-4**; same model with variable speeds, **£30-2-0**; with f/1.9 focusing lens and variable speeds **£36-2-4**.

ANY OF THE ABOVE CAN BE YOURS FOR 1/5th DEPOSIT. BALANCE UP TO 24 MONTHS. FILM AS YOU USE !!

SPECIAL OFFER !

Metro-Vick Photo Electric Exposure Meters, brand new, cost over £7, offered at **£3-9-4** Guaranteed.

PROJECTORS—SOUND. The new Danson 16mm. sound projector is sweeping the field. Precision built and beautifully finished and yet available at a modest price — **£125-12-6** complete with speaker and built-in transformer.

The **SOFIL MINOR** is also an attractive and thoroughly reliable sound outfit built in a single case incorporating speaker and transformer. Speaker is detachable. The smallest and yet most efficient projector we have yet experienced — price **£99**. **DE LUXE** model with separate speaker **£110**. Also in stock—the new **Ampro STYLIST**, **£169** complete; the new **G.B. Model 621** **£237-10-0**.

SILENT PROJECTORS: Dekko 8mm., 500 watt **£45**; G.B. Bell Howell 606, 8mm., 400 watt, **£59-10-0**; Kodak model 45, 200 watt, **£36-11-8**; Paillard-Bolex M8R, 500 watt, **£68-10-0**; Paillard-Bolex G816, 8 and 16mm. DUTRA, 750 watt, 800ft. arms, **£154**; model G.B. TRIRA, 8, 9.5 and 16mm., **£164**; Specto Standard **£37-17-6**; Educational, **£50-7-6**, prices include cases—available in 9.5mm. or 16mm. Dual models also available. Pathe GEM 9.5mm., **£37-10-0**. ACE Sound Units available from stock for either the Pathe or Specto machines.

SOUND RECORDERS. We claim to be the leading dealers in the country who handle all types of tape and wire recorders, and our experience and unbiased opinion is available whatever your requirements. Soundmirror Standard with crystal mike and tape, **£76-4-6**; Scophony Baird Home Recorder with tape and moving coil mike **£58-5-6**; A.C.E. "Twin-Track" recorder with crystal mike and tape and detachable loudspeaker, **£70-3-0**; **WIREK** wire recorder with pick-up **£76-10-0**.

Illustrated leaflets available on request.

SECOND-HAND EQUIPMENT

I Bolex G916 Projector with case, spare lamp and transformer	£80 0 0
I Bolex G916 Projector with case, resistance model	£60 0 0
I Ensign Duo 9.5/16mm. complete with case and resistance	£45 0 0
I 16mm. G.B. Bell & Howell complete with speaker—excellent condition	£180 0 0
I Bell & Howell Filmo Model 57, complete with case and transformer	£45 0 0
I Kodak BB 16mm. Cine Camera, f/1.9 focusing with case	£47 10 0
I Pathe Imp 9.5mm. projector with 300ft. arms	£6 0 0
I Pathe Ace motor-driven 9.5mm. projector	£8 0 0
I Specto 16mm. Educational Projector as new in all respects	£42 0 0

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OUR SENSATIONAL STANDARD AND MAINTAINED HIRE PURCHASE TERMS ARE AVAILABLE FOR YOUR CONVENIENCE — WRITE TO-DAY !

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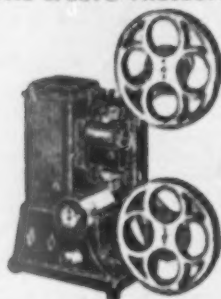
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ONLY 12½% DEPOSIT
3½% INTEREST

THE SPECTO PROJECTOR



(Fitted with 400 feet Spool Arms)
Standard Specto Projector
8mm. (1in. lens); 9.5mm. (1½in. lens);
16mm. (2in. lens)
A.C. Model ... £36 0 0
A.C./D.C. Model ... £39 0 0
Dual 9.5/16mm.
(1½in. or 2in. lens).
A.C. Model ... £43 10 0
A.C./D.C. Model ... £46 10 0
Specto Educational Projector
9.5mm. (1½in. COATED lens); 16mm.
(2in. COATED lens).
A.C. Model ... £48 10 0
A.C./D.C. Model ... £51 10 0



The famous
PAILLARD-
BOLEX
Cine Cameras
available from stock
H16 with f/1.4 Switar
lens ... £203 4 10
L8 25ft. Double Run,
1/2.8 Yvar Focusing
lens, variable speeds,
case ... £39 17 6

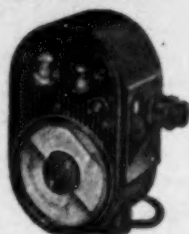
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Home Cinematography at
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Model 110
Double
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Cine Camera

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Interest, Comedies, cartoons, including
colour prices average 5/- per reel.
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We also have a 9.5mm. sound and silent
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Gem 9.5 and 16mm. Projectors
For silent film, operates on 200/250v. Can also be supplied for use on 12 or 24v. supply. Price: 16mm. model, £40 0 0 or £10 0 0 down and 12 monthly payments of £2 13 9.

9.5mm. model, £37 10 0 or £9 7 4 down and 12 monthly payments of £2 10 5.

B. & H.-G. Sportster 8mm. Cine Camera

Fitted with a 121mm. f/2.5 Taylor Hobson bloomed lens, interchangeable. Operates at 16, 24, 32, or 64 frames per second. Complete with E.R. leather carrying case. Price: £37 9 3 or £14 4 9 down and 12 monthly payments of £3 16 6



Specto 8, 9.5 and 16mm. Projectors

Fitted with a 30v. 100w. projection lamp (8mm. lamp is 110v. 200w.), special condenser, and silver coated mirror reflector. Price: A.C. Models, £36 or £9 down and 12 monthly payments of £2 8 4. D.C. Models, £39 or £9 15 down and 12 monthly payments of £2 12 5.

G.I.C. 16mm. Cine Camera
Takes 50ft. spools 16mm. film. 25mm. f/1.9 Berthiot lens, interchangeable in standard mount.

Built - in optical viewfinder. Operates at 16 frames per second. Price: £47 6 0 or £11 16 0 down and 12 monthly payments of £3 3 7.

Johnson Rewinder

For 16mm. sound or silent films. Cast arms are carefully machined, and take up to 1,600ft. spools. Price: £4 4 0.

Dekko Cine Rewinds

Will hold up to 400ft. spools. Available 8, 9.5, and 16mm. sizes. Price: 48/- per pair.

Cinecraft All Metal Titler
Complete with accessories, it is universal in use. Price: £5 19 4.

Wondersign Magnetic Titling Outfit
Comprises magnetic figures, letters, stops, etc. (150 characters in all), 3 coloured steel backgrounds, and a fitted aluminium cabinet to hold letters and background. Price £7 10 0.

Zell-Em Cine Titrers

Contains a total of 366 1/2" letters, symbols, figures, and silhouette cut-outs, 1 pair of tweezers, and 1 ruled background. Price £2 0 0.

Bell and Howell-Gaumont Film Splicer

A quick action, professional type of film splicer for 16mm. sound and silent, and 8mm. film. Price £5 5 0.

Film Splicers

Ensign Popular ... £1 17 6
Ensign Universal ... £5 5 0
Cinecraft Universal ... £2 5 0
Pathscope Mender ... 15 0

Universal Projector Service Kit
A complete outfit for servicing projectors. Contains one drop oil can, special lubricating oil, gate brush, lens dusting brush, lens cleaning solution, and one each gate and lens polisher. Price 14s. 6d.

B. & H.G. 74 Projector Stand
Quickly erected and dismantled, entirely portable. Cast aluminium table, height adjustable from 21" to 40". Price £10 10 0

PAILLARD BOLEX LE CINE CAMERA

For 8mm. film. 25ft. double run, with Yvar 12.5mm., f/2.8 lens in focusing mount

Price £59 17 6
or £14 19 9 down and 12 monthly payments of £4 2 0

PAILLARD BOLEX MODEL HIS CINE CAMERA

The latest model with the new side viewfinder. The lenses fitted are: 16mm. f/2.8 Yvar, 25mm. f/1.4 Switar, 75mm. f/2.8 Yvar

Price complete, £286 3 9
or £72 3 9 down and 12 monthly payments of £19 6 8

London Tripod

Noted for its great strength and rigidity. Length 24", extending to 60". Its spike feet can be easily transformed into non-slip rubber feet. Price £10 17 11 or £2 14 5 down and 12 monthly payments of 14s. 8d.

London Pan and Tilt Head
Pan head rotates full 360 degrees, rotical adjustment to 180 degrees. For use with any standard tripod. Price £3 15 8

B. & H.-G. Film Splicers



A quick action, professional type of film splicer for 16mm. sound and silent, and 8mm. film.

Price £5 5 0

Bell and Howell-Gaumont 8mm. Projector

Illumination is by a 400 watt projection lamp. Fitted with a f/1.6 1" Taylor Hobson projection lens. For use on 110/250v. A.C./D.C. supply. Price £59 10 0 or £14 17 6 down and 12 monthly payments of £3 19 11.

B.T.H. Type 301 16mm. Sound Projector

Uses 500 or 750 watt lamp. Supplied with a 2" f/1.6 projection lens, forced draught cooling mechanism, and mains transformer. Price complete £220 or £35 down and 12 monthly payments of £14 15 7.

Victor Grayline 16mm. Sound Projector

Standard 740w 110v projection lamp. Coated 2" f/1.6 Dallmeyer projection lens fitted. 12" speaker. Complete with transformer. Price £220 or £35 down and 12 monthly payments of £14 15 7.



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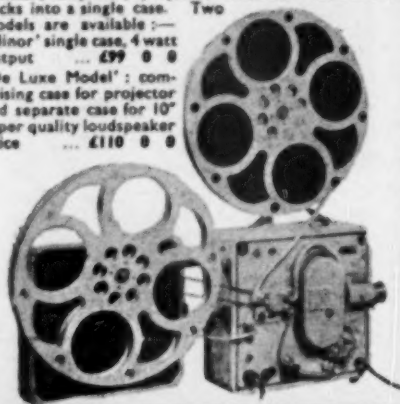
CINE CAMERAS AND ACCESSORIES

Bell & Howell 8mm. Sportster, in case	... £57 9 3
Miller Cine 8mm. 8-64 f.p.s., f/1.9 lens	... £42 12 10
Miller Cine 8mm. 8-64 f.p.s., f/2.5 lens	... £36 18 2
Keystone 8mm. 12-48 f.p.s., f/2.5 lens	... £41 7 8
G.I.C. 8mm. single speed, f/2.5 lens	... £39 19 1
Pathe H. Motocamera f/2.5 lens	... £28 13 4
Pathe Webbs 9.5 mm. for 50' magazines	... £30 2 0
Keystone 16mm. magazines f/1.9 lens	... £95 17 4
8-64 f.p.s.	

Ilford 16mm. Rewinder
£4 15 0
Ensign Popular Splicer
8, 9.5 or 16mm.
£1 17 4
Marguet Tri-Film Splicer
... £3 15 0
B. & H. Diagonal 16mm.
Splicer ... £5 5 0
Johnson's Film Cement,
1 oz. ... 2 6

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8mm. Projector, built for
750w. or 1,000w. bulbs,
variable speeds and optical
framing, automatic
lead, perfect condition,
in fitted case, one only
£62 10 0

THE SOfIL MINOR is no larger or heavier than a standard typewriter—entire equipment including speaker, amplifier, projector leads and transformer packs into a single case. Two models are available:—
'Minor' single case, 4 watt output ... £99 0 0
'De Luxe Model': comprising case for projector and separate case for 10" super quality loudspeaker price ... £110 0 0



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ON THE PANEL

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LAMPS Last consignment before next winter. Pathe 'type 'C' with 'T' piece. 5/- each post free	THEATRE If you want to start a Cine Club, need a meeting place, or wish to show some films—our luxurious theatre is available for hire	CUTTING ROOM Yes, we have thought of everything! A special room where you can edit and title your personal movies—and there's a dark-room too!	EASTER PRESENTS NO PROBLEM Give 'Film Cameos' Full details and list S.A.E.

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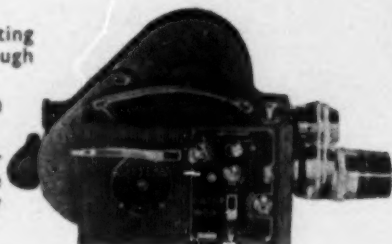
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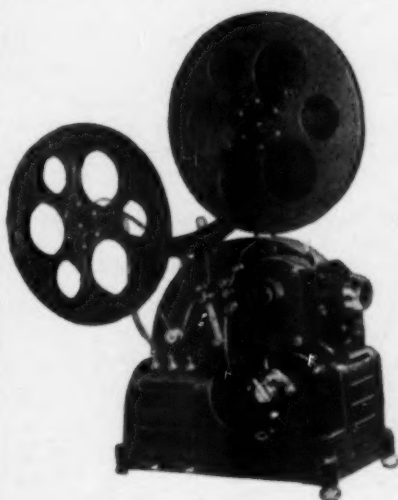
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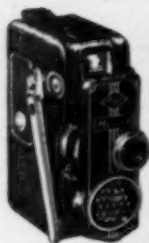
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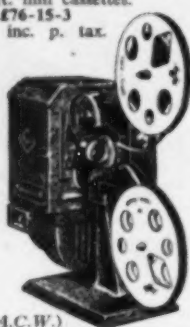
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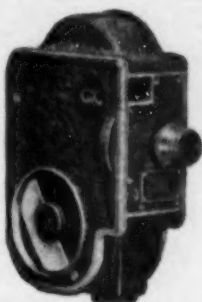
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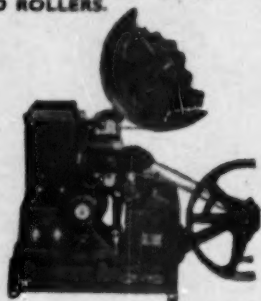
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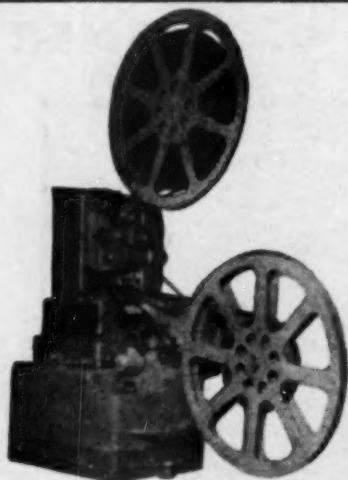
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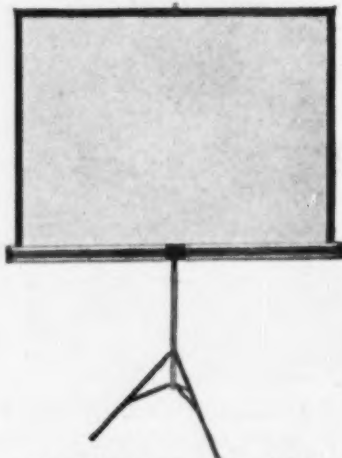
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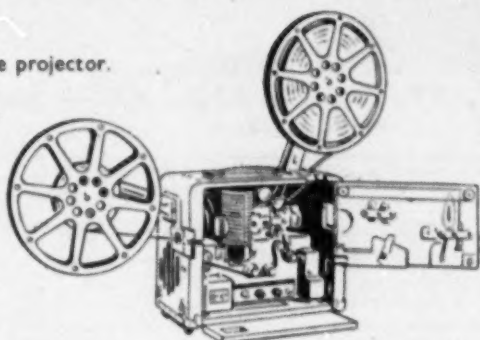
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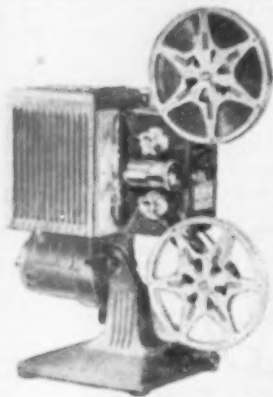
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Judging the Ten Best

We have just got back from our seventeenth visit to Switzerland this month. Tomorrow we shall be going again. We have also been to most European countries this side of the Iron Curtain and to many islands and out of the way places. All these we have seen through your eyes, for it is your films, entered for the A.C.W. Ten Best Films of 1950 Competition, which have shown them to us.

We have ranged through a tremendous variety of representations of aspects of work and play. We have attended scores of holiday camps, gone to factories, wandered all over Britain, been introduced to hundreds of families. We have sympathetically noted your attempts to enliven the dull, commonplace round with events of your own imagining. A rich profusion of comedy and drama has unfolded on our screen.

The tremendous range and extent of the entry for the 1950 Ten Best have rather taken us aback. It much exceeds last year's record and is certainly by far the largest ever submitted for a competition in this country (perhaps, indeed, in the world) since amateur filming began. And yet film stock was difficult to get last year, and the weather was horrible.

From 100ft. to 1,000ft.

It is true that we recognise a small proportion of it as having been produced in 1949, but the rules provide for the submission of pre-1950 films provided some work was done on them during the current competition year. It is true, too, that some entrants were forced to use out-dated stock, but the great majority of entries are entirely new films, many of which run to 1,000ft., and more. Yet the producer of the cameo film running from 100ft. to 400ft. has, we are glad to note, turned up in force; and it will be very odd if he is not strongly represented in the prize-list.

At the time of writing we cannot say of what this list will consist but we have seen enough to know that this year's programme is likely to be a remarkably interesting one—and this is particularly gratifying in view of the fact that the Festival of Britain will provide widespread opportunities and facilities for presenting good amateur work.

The ever-increasing size of the Ten Best entry compels us to a step which we are afraid is likely to be unpopular: next year we must advance the closing date by several

weeks. The rifting of so great a mass of material, fascinating and stimulating though it is, becomes a physical strain when it has to be compressed into a strictly limited period—printers and block-makers can't wait. And every entrant—and every member of the audience—has the right to expect that each film, the simplest no less than the very elaborate, shall be appraised with meticulous care.

Time to Stop

We have given (and are giving) that care, but there have been occasions when we have had to abandon a screening session because signs of lassitude had begun to appear. The danger signals have taken the form of impatience over common errors; if that occurs it is time to stop *at once*. A judge should try to be sympathetic. He should try to get into the mind of the producer. From impatience it is too easy a step to intolerance; and intolerance betokens fixity of ideas and narrowness of outlook.

There is, however, another reason why we should welcome more time for the judging. In previous years we have had to pass over a number of promising films because they contained defects which denied them prize-winning status, while all the time it was apparent that the removal of the blemishes would have enabled them to reach a standard higher in some cases than the selected films. It has irked us a good deal to see potential success go unrealised, and this year we decided to be troubled with conscience no longer.

Cuts and Alterations

It is part of A.C.W.'s function to advise on amateur film-making, and so far as the result is concerned it seems to us quite immaterial whether the advice is unsolicited or whether it is specifically requested. This year, therefore, we have suggested cuts, alterations and re-arrangement to the producers of a number of worthwhile films which, in the form submitted, would not reach the final round but which contained all the necessary ingredients of success.

In doing this we do not think we have been unfair to those entrants whose work is not of such quality that ~~more~~ excisions and re-arrangement of shot and sequence could redeem it. Obviously, the quality has to be there already, only waiting to be presented

(Continued on page 1226)

TEN BEST PREMIERE, PAGE 1185 : PROVINCIAL SHOWS, PAGE 1217 : STOP PRESS, PAGE 1242

You have often seen in professional films split-screen shots—such as that in *Jolson Sings Again* where Larry Parks shakes hands with himself—and probably thought that this sort of trick effect was purely for the professionals—or those few amateurs fortunate enough to possess an expensive camera like the Kodak

Special. Not a bit of it! Using the easily-made gadget described here you could take split-frame shots with even the simplest camera, and, if you like experimenting—and who of us doesn't?—will find plenty of scope for this ingenious effect. But don't overdo it, please!

YOU, TOO, CAN MAKE SPLIT-SCREEN SHOTS

By W. M. VAN ESSEN, F.R.C.S.

An old Bourn-Vita tin and other oddments of junk provided the materials for my home-made matte-box and, although the workmanship is of a distinctly low order, it has produced split-frame shots in which the dividing line is quite undetectable. The constructional details are clearly shown in figs. 1 and 2—the measurements are not critical; a common baseplate carries camera and matte-box, and the latter can be moved fore-and-aft in the usual way to clear the lens. The only real difficulty I encountered was in getting the camera lens aimed exactly through the centre of the box, but I was able to make final adjustments after examining trial exposures on positive film.

In use the apparatus is set up as in fig. 1; the tin mask is shown in position for filming the right-hand half of the scene, its edge aligned with centre marks on the box. The shot is timed in seconds and the film wound back a corresponding number of feet; the mask is then shifted to the second position, with its edge lined up on the same marks, and the left-hand half-frame exposed for the same period.

I tested the gadget by exposing three frames of positive film on the garden skyline as follows: (1) Right half

masked; (2) Left half masked; (3) Repeating 2, rewinding one frame, repeating 1. (Thus superimposing the two masked fields.)

I used Ilford positive film which I rated for this purpose at Weston 1.5, giving an aperture of $f/2.8$. After simple processing in MQ and hypo, the little strip of film was quickly washed and dried. Each frame was then printed in the enlarger so that the perforation holes showed, permitting accurate measurements to be made. The results of the test are shown in fig. 3.

It will be seen that neither mask-shadow reaches the centre-line, so that a strip of over-exposure might be expected when such images are superimposed. Yet the combined image shows no evidence of a dividing-line, and is in fact indistinguishable from a single shot made without a mask. The apparent separation is in fact exactly compensated by the progressive fading of each unsharp edge. If the masks were in sharp focus their images would meet in the frame centre.

What are the relative merits of sharp and unsharp masks? Sharp masking is exemplified by the system used in the

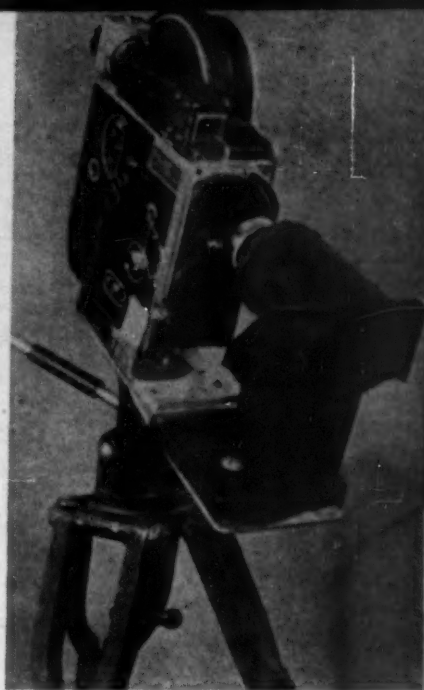


Fig. 1

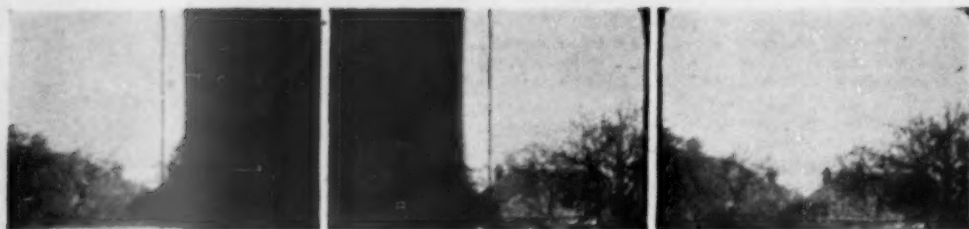


Fig. 3

Cine-Kodak Special; tiny masks, of actual frame dimensions, are inserted immediately in front of the film. The great advantages are (a) that the maximum possible screen area is always available for action without ghosting, (b) consistent masking is obtained irrespective of shooting conditions, and (c) no cumbersome apparatus is required in front of the camera.

In spite of the greatest accuracy in manufacture, however, a dividing line is not infrequently visible on the screen but it is the ideal system for comparison shots of a scientific nature; for example, in a recent medical film on the treatment of arthritis, the ranges of movement in a joint before and after an injection were shown side-by-side on the screen. The effect was entirely convincing and the presence of a visible dividing line was even advantageous.

The unsharp mask-shadows provided by the matte-box blend invisibly, and so offer the ideal system for trick-shots. (It should hardly be necessary to add that a rigid tripod and freedom from gate-float are essential conditions.) At wide apertures it is necessary to keep the double actions well separated, or ghosting will result. The apparatus is rather bulky and tends to cut off the field of some parallax-compensated view-finders, so that the Bolex finder, for example, has to be used in the less accurate top position.

Obviously the mask image can be made sharper by near-focusing and by stopping down. But are these practical methods of getting sharp masking with the matte-box system? Let us see.

Assume that we have a 16mm. camera with a 1 in.

lens. The subject is at a distance of 10 feet and the matte-box is 5 ins. long. In order to obtain sharp images of both subject and mask, allowing a circle of confusion of 1/1000in., what aperture must be used and on what distance must we focus the lens?

Let $D1$ = Farthest sharp plane = 120 in.
 $D2$ = Nearest sharp plane = 5 in.
 L = Focal length of lens = 1 in.
 c = Circle of confusion = 1/1000 in.

Find F = Focal point
 H = Hyperfocal distance
 f = Required aperture

(1) The focal point is given by:

$$F = \frac{D2 \times D1 \times 2}{D2 + D1} = \frac{5 \times 120 \times 2}{5 + 120} = 9.6$$

We must focus our lens on 9.6 in., which is a nuisance but not a serious difficulty.

(2) Either the nearest or the farthest sharp plane can be used to find the hyperfocal distance, thus:

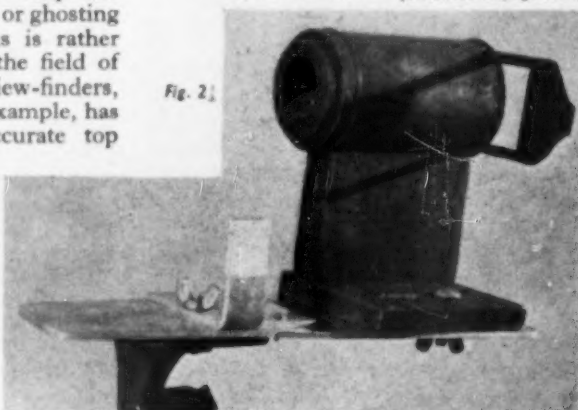
$$H = \frac{F \times D2}{D2 - F} = \frac{(9.6 \times 5)}{(5 - 9.6)} = 10.4$$

This figure has no practical application in this case but is a necessary factor in the equation for required aperture.

$$(3) f = \frac{L}{Hc} = \frac{1000}{10.4} = 96.2$$

(Continued on page 1184)

Fig. 2



THE EASY WAY TO

SUCCESSFUL FILMING

This is the third instalment of the A.C.W. Guide for the 'Casual' Worker, which is designed primarily for the amateur who does not wish to delve deeply into cine technique, but wants to know enough to get by. It is based largely on the queries sent to our Enquiry Bureau over the past four years. The first instalment (in the February issue) dealt with presentation. Last month we described the minimum requirements for successful films. And in this, the third instalment, we deal with camerawork.



Before you start on your filming it is absolutely essential that you ask yourself at whom the results of it are to be aimed. So many amateur films fail because the producers have made them without any particular audience in mind. They think only of themselves—never of the people who are going to see the films. It's natural, of course, for the beginner to aim his first few reels at himself, but he finds that his own enjoyment is heightened by the appreciation of others, and in that way comes to admit the need for an audience. Filming would be quite pointless and unrewarding if no one but you ever saw your films.

So when you go out with the camera, have a rough idea what you intend to film, assess its audience value and allot the right footage. Would your wife or your mother like that bit? Would this bit appeal to your friend up the road? Discover and overcome your weaknesses: uncertainty as to shot lengths,



9.5mm. needs no championing. It is the pioneer gauge, for which many thousands of amateurs have a real affection since through it they have been introduced to the delights of home movies. Many 9.5mm. folk are content with casual filming, but if they would use a tripod now and again, as this member of the Ipswich A.C.C. is doing, they would be astonished by the gain in quality.

If, like Joan Greenwood, here seen with her G.B.-Bell & Howell Sportster, you use 8mm., you have a wide field before you. Don't think that, because it is the smallest of the gauges, it is impossible to produce as good results with it as those yielded by the larger sizes. 8mm. films have appeared among the A.C.W. Ten Best.

tendency to excess panning, excessive interest in trains and water-falls, and so on. It is an admirable exercise to take an empty camera to some event such as a point-to-point and shoot imaginary coverage; after each "shot" see what footage you used and if you had correctly made the lens and other settings, and at leisure decide if you were right.

Handling the camera

Having read the instructions, practise loading until you have completely removed any uncertainty. Always keep the inside of the camera scrupulously clean, particularly the gate mask and the film path, using a camel-hair brush for these. Don't blow on them! Don't polish the lens too often. Indeed, touch it as little as possible. Don't oil the camera unless the instructions say so. Get to know how long the motor runs, but acquire the habit of winding after every two or three shots.

Two familiar Unnecessary Worries: it does *not* matter if there is a bubble or blemish in the front element of the lens, and it does *not* matter leaving the camera wound up for a few weeks. But it does matter leaving it in the blazing sun when loaded, as the film goes sticky in the heat and may jam. It does matter exposing the lens unnecessarily to sea breezes, and storing the camera in a damp place.

Here are the most important do's and don'ts on the mechanical aspects of filming:

- (1) Practise and adopt a steady stance.
- (2) Avoid panning.
- (3) If you cannot avoid panning, at least only do it either extremely slowly, or following a moving object.



The Paillard-Bolex deserves a good tripod, as the hon. mem. of the Birmingham Cine Arts Society knows. If you are lucky enough to own a de luxe camera, don't skimp on the accessories.

(4) Decide about shot lengths. You will have seen average shot lengths of 5 seconds recorded in *A.C.W.* for some films: and you may have read advice to beginners in books urging not less than ten seconds. Well, the latter is right. Only in fully planned films do shot lengths get shorter because they are closely linked and do not require individual perception by the audience, as is required for your more disjointed shots. So, if in doubt: 10 seconds minimum. When filming any writing, read it clearly aloud, as this gives the correct time.

(5) Decide and stick to a drill for camera settings. Some disastrous disappointments have resulted from distant shots made with the lens still focused for the last close-up, or the lens cap not removed before shooting. A useful drill is . . .

- (a) Set viewfinder.
- (b) Set camera speed.
- (c) Set lens focus and position.
- (d) Set lens aperture.
- (e) Rehearse shot.
- (f) Shoot. And, after shooting,
- (g) check footage,
- (h) Wind if necessary.

Items (a) to (c) will not apply to a fixed-focus single speed camera without parallax-adjustable viewfinder, and what more clearly indicates the value to a beginner of this

simplification? Because, even as we compile this series of hints for the more casual cinematographer, we know he won't be bothered with this drill—unless he can see, as an example at first hand, some experienced and competent cine man who will be doing it from habit.

Item (d) is the beginner's biggest worry. We deal with it below under "Accessories." Item (e) means, e.g., that if you are going to pan with part of a procession, then do a practice pan on some similar earlier part thereof. (f), "Shoot . . .!" should be done calmly. You know the man who dashes wildly around in a breathless state, always trying to catch up with himself. He will never make a class cameraman.

Under constant conditions you can save time and trouble by setting the lens and finder to "average" conditions: i.e., prevailing stop number and 15 feet distance. Remember:

- (i) focusing errors matter far more in close than in distant shots.
- (ii) the depth of focus increases as the aperture gets smaller; for example, at $f/11$ with a one inch lens of fixed focus, the sharp focus depth is from 5 feet to infinity, whereas at $f/3.5$ it is only from 9 feet to infinity.
- (iii) there is no such thing as a "universal focus" lens. Their correct name is "fixed focus" and they are so set that at full aperture they are just in focus at infinity. With subjects closer than about 8 feet you must use a supplementary lens. The lens required is a simple bi-convex of focal length equal to the distance from camera lens to subject.

(6) Quickly get to know "unfilmable" subjects such as bleak moorlands and vague sea shore scenes in drab weather. If you must film under such circumstances, stick to close shots.

Accessories

Film is expensive and the beginner soon realizes that risks, unpreparedness, mistakes, and lack of decision in what to film cause both disappointment and irritating financial loss. We place the three near-essential accessories employed to reduce these errors in this unusual order:

- (1) List of what you propose to film.
- (2) Exposure calculator.
- (3) Tripod.

Add to these the following desirable accessories, also in order of importance:

- (4) Lens hood.
- (5) Camera case.
- (6) Filters.
- (7) A congenial assistant or friend.
- (8) The rest, including all gadgetry.

Some notes on these eight points:

(1) The only alternative to this is a very clear brain backed up by previous careful weighing-up of form. If more beginners would take this particular bit of advice they would be happier men.

(2) Get a photo-electric exposure meter if you can afford it. If not, we advise a comprehensive exposure guide, with which you will get top class results so long as your interpretations are *consistent*. You can further save money and speed the acquisition of experience by compiling a data book and recording any difficult shots, so that you can with certainty repeat effects that pleased you.

(3) Very few people are capable of holding the camera steadily. The result is irritating swaying about of the projected picture and lack of sharpness, impairing image quality. It also increases the evil tendency to pan. We earnestly advise a tripod. If you refuse, then a unipod or a "chest-i-pod," or even a home-made leg consisting of a 5-foot bamboo with standard $\frac{1}{4}$ -inch Whitworth bolt secured to the top.

(4) Often this is a part of the camera or of the lens fitted, but if not get the best you can afford: it notably improves quality.

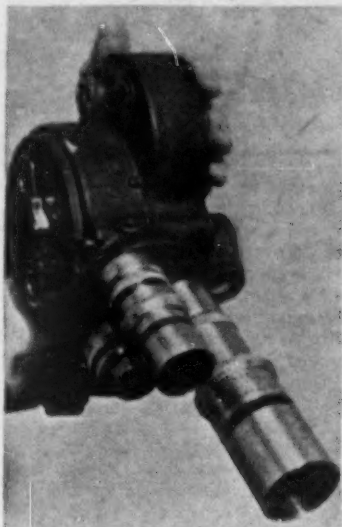
(5) A cheap camera case can always be picked up by advertising or enquiring of the dealers, so there is no excuse for being without. The advantages are that it keeps camera and lens and intimate accessories clean and accessible.

(6) Filters are the first step to improve image quality and make possible some specialities in the way of effects. See tests, below.

(7) Patient readers who like re-arranging things will quarrel at congenial assistants being listed seventh, but we are entitled to our opinion! As for the infinite range of gadgets, to which we give eighth and last place, these include ordinary faders, iris faders, diffusion discs, effects box with masks, delayed action releases, cable releases, shot timers, frame counters, waist-level finders, rangefinders, and so on.

Perhaps we should mention that the ideal tripod includes a heavy and smooth-working pan and tilt head, and that we are assuming

supplementary lenses, needed with a fixed-focus camera lens, to be reckoned as part of the camera. It does not pay the beginner to embark too soon on trick and special effects; he must first learn enough technique to be able to "carry" such effects. Heavy make-up looks horrible on an unwashed face! The amateur cine man must never lose sight of the fact that his projected

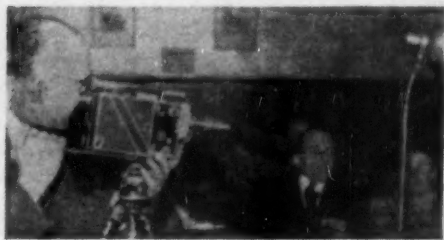


Nice job, isn't it? It's the Bell & Howell 70 DA, and the hand that holds it belongs to Guy Middleton. An enthusiastic amateur cinematographer, he has got a battery of gleaming accessories to go with it.

picture is compared for quality by the casual viewer to the only known yardstick: the slick and glossy Hollywood product. That is why the wobbly camera, the shot you cannot properly see, and the overlong or woolly sequence are so rudely received.

It is important to get to know the *sound* of your camera, both when it is running normally with film and when it is empty. While you should not *worry* about it, you may get occasional trouble. A slight jam, torn sprockets, and the camera goes on but the film doesn't; you open the door when told by the footage indicator, and find you have filmed nothing. General causes are wrong loading, bent supply spool, or one of the rare and semi-inexplicable jams that occur in very hot weather.

When you hear any tell-tale difference in sound, investigate by feel in the dark or in a changing bag made of black-out material. If you are forced to do any exploring in the open, get all the shade you can from people standing around in tent formation; every bit less light means a bit less fogging.



How would you like to own a Cine-Kodak Special? This one belongs to Dr. H. Mandiwall, F.R.P.S., here seen using it during one of the Hounslow P.S. Cine Section's social evenings. He has a Magazine Cine-Kodak as well which he uses for holiday filming and similar subjects.



You may open the door at the reel end and find a pile of film around the lower spool; generally caused by failure to attach to spool core; usually a jam occurs after about 10 feet. A pile-up above the gate is rare; it is most often caused by failure to place film correctly in gate guides. Use scrap film to re-enact the 'crimes'; doing this teaches you not to fear them, what causes them, and how much film is involved, if they should occur. If you are puzzled, consult us. We may be equally puzzled, but we will almost certainly be able to find out.

Scratching in the camera is easily traced—only patience is needed, and a good supply of old film in good condition (usually easy to get hold of; any old-timer has miles of it). Ghosting is quite a common annoyance, mainly in sprocketless cameras: streaks occur, generally below the highlights of the picture. It is often caused by too-tight clutch on the take-up dog. First signs of it are unequal frame line thicknesses between adjacent frames.

It can also be caused by the shutter being loose on its spindle, but this is extremely rare, particularly in the case of single-speed cameras. Another cause is loss of bottom loop due to faulty threading. You have seen a graphic illustration of this when the bottom loop is lost on the projector.

"Sprocket Disease"

A light patch down the sprocket hole zone in 9.5mm., known as "sprocket disease," is a processing fault. Light flashes at the sides, near the reel-ends, are due to excessive exposure to strong light in loading and unloading. Very occasionally a reel of raw stock is received loosely wound so that it bulges out beyond the spool cheeks. If you can do so before breaking the protecting band, you should return it to the supplier for replacement. If you are forced to use it, run off a few feet over the general loading allowance. For details of loading lengths, in working accurately to which you

can make economies and save a lot of annoyance due to lost shots, see page 903 of the Jan., 1951, *A.C.W.*

Some cameras give a very light first frame due to over-exposure as the mechanism starts up. This is incurable, though fully winding helps. Others make a flash-mark on a frame within three or four of each change of scene. This can be reduced a lot by having the mechanism chamber painted with matt photographic black. If you are not going to cut your films, then obviously you should not buy a camera with these features, but they do not matter in a scripted film as invariably shots are at least slightly trimmed in editing.

Filming Sessions

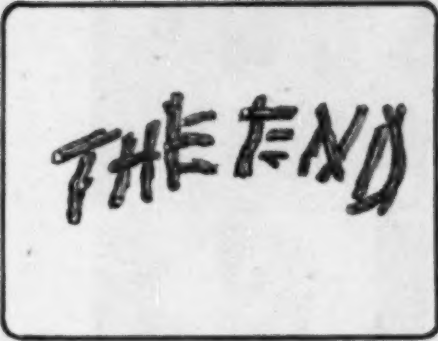
May we try to indicate the need for forethought by an example? The filming session is to be of Mother, cousin Herbert, and the twins (aged 6) in the garden. You arrive with camera half an hour before tea. Herb. is sleepy and the twins are cross. You film them playing awkwardly on the swing. You film them fooling with Herbert.

Suddenly Mother is in the scene with them, saying she wishes she'd had time to change. A twin stands on one leg and makes a face. All laugh at each other, though nothing funny has happened. When the 30ft. reel arrives back from processing you realize that it shows nothing of how you normally picture the participants.

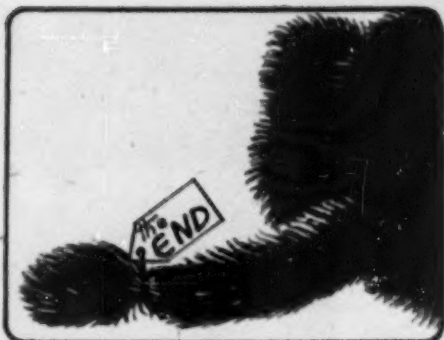
Incomparably superior is the result of first apportioning your footage . . .

	Sec.
(1) Close up of Herbert asleep . . .	8
(2) General scene of kids on swing . . .	8
(3) Nearer view of ditto . . .	7
(4) Close up, one of them looks round . . .	3
(5) Same as (1) . . .	4
(6) General scene of Herbert: twins tip-toe up, boo at him, he starts . . .	12
(7) Close up of Mother coming to door and shouting "Tea's ready" . . .	8
(8) General view of twins and Herbert rushing towards her and dashing indoors . . .	10

TOTAL One minute



THE END



Every film should have at least a main and an 'end' title. If you don't use sub-titles and don't feel justified in getting a titler just to make two titles per picture, you can still introduce and end your film satisfactorily. The drawings on these pages will give you the idea. The first one would best appear as a sub-title: if you use it as a main title it would be advisable to have a larger piece of paper, with larger lettering, pinned on the towel. The conclusion of the film need not always be signalled by 'The End'. What about 'Goodbye', traced in the sand, as the last shot of your holiday film? For a film about autumn or winter you could build 'The End' out of sticks and film it out of doors. And the cat will oblige (with a little firm persuasion) with a concluding shot for the family film. She will doubtless be temperamental, so shoot a few feet of her tail and cut the shot so that it sweeps up into the picture area.

Apart from the pleasure of seeing some narrative on the screen in addition to the animated pictures, note how greatly the cameraman is assisted by this list. At leisure he goes out in the garden with Herb. and shoots (1) and (5). At leisure he asks Mother to do (7). When they are in the right mood, he catches the twins for (2), (3), and (4). When all are feeling hearty, he shoots (6) and (8).

Throughout the exercise he knows precisely what he is doing and why, and he will waste no film. With only a slight amount of extra trouble, he can film his list of shots in order, and achieve a narrative without being forced to do any cutting and splicing. If this is his aim, he can even affix a main title and an end, setting them out with stones or twigs and also filming them in their appointed order! Or, he can employ some such trick as using a gramophone label for the main title, the music being then played through the film (for example, *Tea for Two*, H.M.V. B8563). Some people can decide and remember what they propose to shoot without writing anything down, but if you're not built that way, put it on paper. All audiences appreciate order and method, which is what planning is.

The biggest money-saver in filming is undoubtedly the data-book compiled from tests you make yourself. With any camera, three or four frames can be released by shooting for about a quarter of a second: the cost is negligible but they will serve to fix exposure and other data for you.

Suppose in filming the twins you would like a risky shot against the light, but have not enough film to risk it? Then take the

shot the easy way but loose off three frames the other way, noting time, direction of sun, lens and taking particulars; and when you see the result you will know how to handle that effect next time. Only by such tests can you get to know clearly the effect of filters, which can extraordinarily improve results.

All experiments are profitable provided you note the conditions of filming and results. Here are a few suggestions, mainly aimed at removing the stereotyped appearance of family and holiday films.

Sky. Try excluding this completely from a film, particularly at a sports meeting, a county show, etc. In some cases it will test your ingenuity in finding tree backgrounds, but you will note an overall improvement in image quality, particularly on dull days.

High Angle. Include a few first-storey window shots in your next family film. Ditto, second storey, if available.

Close-ups. All beginners are perfectly well aware that the eye of the camera can look here and there, espying this and that in detail, but they never seem to get around to serious close-ups. People looking round, hands peeling orange, thumb tossing coin, bee on flower, seed packet and the sowing, foot treading on tote ticket—these are the details that the audience wants to see.

If yours is a fixed-focus camera you can best make a start with one supplementary lens of focal length about 36 inches, and carry a string of this length to ensure crisp focus. Measure from supplementary lens to centre of depth of subject, and remember the accuracy needed is greater at large apertures. Get to know the area cut off in your viewfinder at this range.



Fig. 1



Fig. 2

Splices

HOW TO MAKE THEM SO THAT
THEY REALLY HOLD AND ARE
INCONSPICUOUS ON THE SCREEN

By D. COLLINS

There are rules that ensure perfect and lasting splices which even the ham-fisted can quickly master. But there are also several refinements of the rules which might be described as the signature of the expert: they are aimed at making the splice unnoticeable on the screen and eliminating all fears of a break.

First the rules:

(1) Perfect scraping of the emulsion and absolute cleanliness of both ends.

(2) Splicer giving correct alignment and adequate and uniform pressure.

(3) Adequate application of cement that is (a) fresh, and (b) preferably made by the makers of the film.

(4) Allowing the join to set for at least 15 seconds in the splicer and then at least a further minute before subjecting to any strain.

Next, the finesse:

(1) Slightly chamfer the cut edges. This reduces the ill-effects of any slight misalignment and minimizes the tendency for the sharp corners to get caught during cleaning or to start coming apart.

The operation, easily carried out with a sharp knife, is illustrated in figs. 1 and 2. With 8mm. the chamfer at the picture side should be kept small on the unscraped end, or it will show. The same applies to both sides with 9.5mm.

(2) Clear away a little *more* of the emulsion than allowed by the splicer at the two edges. This is to obviate any possibility of failing to

get really perfect adhesion at the corners—which can occur if, due to the need for avoiding at all costs any risk of a white line showing, the amount scraped is a shade too little. Again, be careful on 9.5mm. and the picture side of 8mm. The effect can be seen in figs. 1 and 2. It is best to do this clearing and the chamfering, together with any removal of emulsion not perfectly completed in the splicer, on a piece of white card fixed in front of the splicer.

(3) Take care to *scrape the lighter end*. In fig. 1, the tail end of the darker shot has been scraped, and it is easily seen that the last frame of this shot has thus acquired a light band across the bottom. In fig. 2 the same cut has been done with the leading end of the lighter shot scraped, and in this case the first frame of the second shot has acquired a dark band across the top, which does not matter.

A black blemish on one frame is generally unimportant. It simply means that the concealed area of the frame is *not seen* for an additional thirtieth of a second. But a white blemish is serious, because it cannot fail to be noticed. So...

(4) Take great care not to scrape off too much emulsion. Some splicers are set very fine, and if too much moisture is used or if the film is strained either in scraping so that it is pulled towards the splice, or in cutting the other end so that it is a fraction short, a disastrous white line will appear, as in fig. 3.

(5) But if you have a bit of trouble and either a white line shows or one frame is

spoiled by the intrusion of a light area, then cure the trouble by the very careful application of Blooming Ink on a good fine brush. You need a good magnifying-glass for this. Thus, fig. 1 would be blackened down to the frame line and fig. 3 would have the white line covered and also the two little white areas of the girl's dress. Note that if this splice had been made with the other end scraped, there would have been a line of white sky to bloop out.

(6) On no account use more than one tenth of an inch overlap. This advice applies to users of splicers without a controlled cutter, particularly for 9.5mm. A tenth of an inch is more than ample to ensure perfect welding; any greater length imposes severe fatigue strains on the join every time it passes over a sprocket or idler, since at bending the inner section occupies less length of arc than the outer; and as they are the same length a strain is set up. For the same reason avoid fancy shapes such as points. A simple, straight, thin overlap is unquestionably the best.

(7) Evolve a technique for applying ample but not excessive cement. A stubby brush is the best. Keep the cement stoppered all the time: it ages if solvent evaporates excessively, and will eventually let you down.

(8) A joint remains soft for up to an hour after making. Unquestionably the best place for the join during this hour is wrapped in a reel of film. This makes it set flat: if simply left to dry without restraint you will sometimes get slight cockling which militates against the splice passing noiselessly through the projector gate.

I am afraid that all the above makes slightly depressing reading, but the doing is less than the telling. If you can manage the luxury of a second splicer, and if you get all your tools conveniently to hand and your working conditions really comfortable, the work progresses like lightning and—perpetual blessing—your splices are *not seen* and *stay put*.

It is just possible to follow all these rules and still be haunted with one or both of these last two splice troubles:

(1) They just come unstuck. Well, the splicer being passed as O.K., and there being nothing *silly*, please, like a few film clippings preventing any pressure being applied to the splice, the cause may be dilatoriness. When the cement is applied, it at once dissolves the base, but it also starts to evaporate. A good join depends on enough free cement

remaining at the surface to dissolve the base of the other end of the film. Excessive delay prevents this, due both to evaporation and to the dissolving action going on. I like to apply the cement with two smooth passes of the brush, and then bring together the film ends within, at most, three seconds.

(2) The splices show on the screen. The film seems to jump. The bottom sprocket hole shows (on 9.5mm.). This is rather a subtle one; the cause can be faulty splicer design. The sprocket locating pegs should fully fit the sprocket holes. If they do not, and pressure is applied to what is really a sandwich of two pieces of film base with a base-dissolved-in-cement filling, this filling is squeezed out. It can clearly be seen inside the sprocket hole—more so on 8mm. and 9.5mm.

When the projector claw enters this hole it meets not the film edge but the blob of extruded cement mixture, so it pulls the film down that much too far—hence the picture on the screen rises and, on 9.5mm., the lower sprocket hole shows. On a double-claw projector the effect lasts for two frames. The only cure is to clear sprocket holes with a fine-pointed knife, the top edge of the hole being the important part. The effect is made worse by using too much cement. It does also occur at the two sides of the join, but if it is sufficiently marked to give any ill-effect, then definitely you are being too lavish with the cement: cut the brush bristles shorter.



Fig. 3

WANTED: A STANDARD OF SCREEN BRIGHTNESS

AMATEUR CINE WORLD OFFERS A
SUGGESTION FOR SECURING BETTER
IMAGE QUALITY

Last month we discussed the reflective properties of the three commonly used screens—white matt, silver and beaded—and the question of print density. Now let us examine the performance of typical substandard projectors. The light output in the table below was in each case measured in foot candles with a 3ft. wide picture.

Light output of typical projectors		
Gauge	Lamp wattage	Foot candles
16mm.	A. 750	30
	B. 750	20
	C. 500	11
	D. 250	9
9.5mm.	E. 100	4½
	F. 250	8
	G. 100	4
	H. 100	5
8mm.	I. 20	11
	J. 500	5
	K. 500	3
	L. 400	4
	M. 200	2½
	N. 200	2½

A study of these figures immediately raises the question: Why does increased lamp wattage not necessarily mean increased light output? Here are some of the reasons:

(1) Different cover-up period on shutter, due to different speed of pull-down. A machine with a quick pull-down can have a high ratio of light to dark periods on the shutter blades, and hence, other things being equal, will give a high light output. On the other hand, some manufacturers and users claim that an ultra-fast pull-down may reduce film life, and prefer "slower" intermittent movements which require a longer cover-up period.



Apparatus for measuring screen brightness need not be unwieldy or expensive. The Weston foot-candle meter shown here can quite readily be used.

(2) Differences in optical design. Although most modern projectors have excellently designed optics, variations do exist, e.g., because of different optical layouts necessitated by the mechanical design of the projectors. Furthermore, some optical systems give a more even screen illumination than others.

(3) Aperture of projection lens. Provided always that the optical layout is designed to be matched to the aperture of the projection lens, little extra brightness is to be gained by using a larger aperture projection lens, although evenness may sometimes be improved. For the best possible light transmission and picture contrast the lens should, of course, be bloomed.

(4) Dirty or poorly adjusted optics.

(5) Differences in light output from lamp due to variations in the voltage of the supply mains. Variations from batch

Last month's article, the first giving details of our enquiry into the factors affecting screen illumination, dealt with the problem of print density and discussed the reflective properties of screens.

screen 5ft. wide, while for a beaded screen the maximum screen width would be about 10½ft. When pictures larger than these are needed, an arc projector has to be used.

9.5mm. possibly presents more of a problem in standardisation than the other gauges. After all, 9.5mm. has certain definite advantages: relatively cheap projectors and an extensive range of library films. There must be many thousands of low power projectors in use which have lamps of, at best, 20 watts—and they are used very efficiently, too! With a 20 watt lamp, a typical model will give the standard illumination when used on a 12in. wide beaded screen. If we can accept this limitation in screen size—it is about that of a television screen—then even the cheapest models can attain the standard brightness.

Of course, the higher powered 9.5mm. projectors now coming into wider use have no difficulty in filling much larger screens. The average light efficiency of a 9.5mm. machine is much about the same as 16mm. so a similar machine will fill roughly similar sized screens. In view of the increasing ratio of higher-powered 9.5mm. projectors, surely it

would be unreasonable to make extra light prints which may suit a 10 watt projector but not a 100 watt, much less one of the newer 250 or 500 watt machines!

Upon the basis, therefore, that it is realisable with existing equipment when used under the conditions for which it was designed, we submit that a screen brightness of 10 foot lamberts (measured at the centre of the screen with the shutter running and with no film in the gate) is a reasonable value for adoption as a standard for trade and amateurs alike, on all three substandard gauges, 16mm., 9.5mm. and 8mm.

We feel that the laboratories and other authorities responsible for setting the density and contrast levels for substandard film should screen their prints at this screen brightness, no tolerance being allowable except for the quite minor changes which take place in practice. The aim should be to project at a standard brightness always, and this should be checked from time to time.

The effect that the acceptance of this standard will have on the amateur will be discussed in the next article in the series, which will also explain how screen brightness can be measured with the minimum of equipment.

You, Too, Can Make

Split Screen Shots

(Continued from page 1174)

We must stop down to $f/96.2$. Since the smallest stop on our lens is $f/22$, this will mean taking it to pieces and sticking a suitably drilled disc of thin metal to the iris; a hole $1/96$ in. in diameter will perhaps be near enough. This will have to be done *after* setting the lens to $f.6$ in. It begins to look as if the scheme lacks practicability, but let us press on to the bitter end and consider the question of lighting.

Assuming that our subject would normally require three No. 2 Photofloods at 10 ft. with an aperture of $f/2.8$, how much light shall we need at $f/96.2$?

For the sake of simplicity let us take the nearest equivalent aperture in the "f" series, which is $f/90.2$. As this needs 1024 times the exposure at $f/2.8$, we have two alternatives. We can either give 34 seconds exposure to each frame,

which apart from other disadvantages will consume 1½ hrs. for a ten-second shot and therefore 3 hrs. for the complete double exposure; or, if the action calls for 16 f.p.s., we must provide 3072 No. 2 Photofloods at a distance of ten feet.

Apart from the heat and the rather flat lighting that will result, it seems likely that a good deal of electricity will be needed, in fact as much as 1530 kilowatts. This is enough for 120 houses all using an electric cooker, three electric fires, an immersion heater, and with all the lights on.

It can now be safely stated that under ordinary cinematic, electrical and financial conditions, sharp masking with a 5 in. matte-box is hardly a feasible proposition. We may nevertheless derive comfort from the fact that the unsharp mask, though slightly limiting the players' range of movement at wide apertures, provides a simple and entirely practical method for making invisibly divided split-screen shots.



1950 TEN BEST PREMIERE

BOOKING BEGINS FOR PERFORMANCES
ON MAY 10th, 11th and 12th, 1951

For many amateurs the premiere of the A.C.W. Ten Best Films is the highspot of the cine year. It is the first showing of the films that are going to be talked about for months to come wherever amateurs meet. The enthusiast seeks the opportunity of seeing them on their first appearance, for not only is the occasion a gala one but the earlier he can view them, the fuller his enjoyment and appreciation of the wide variety of opinions on them published in A.C.W. and the more the value he derives from the series of articles on their production which begins next month.

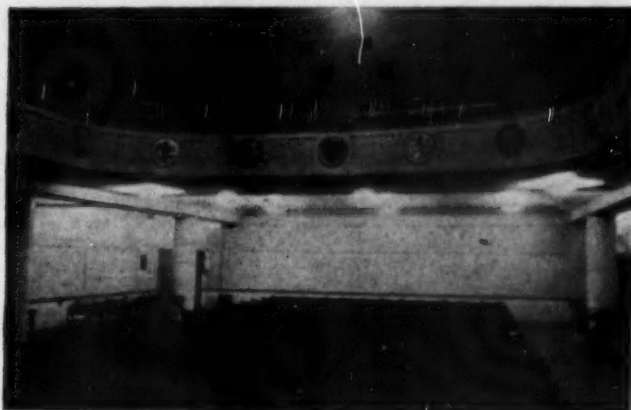
This year the premiere will be presented by the Planet Film Society. Their own large-scale public shows in previous years have reached a remarkably high level of showmanship, giving clear evidence that their enthusiasm, organisation and teamwork can confidently be expected to ensure the success of a big undertaking of this kind.

Very few societies have their capacity for catering for thousands as distinct from the hundred or so who constitute the audience of the average public show of amateur films.

And lest there might be the suspicion that, since they are presenting the Ten Best, we have looked with kindly eyes on their own entries for the competition, we should perhaps add that, regrettably, none of the Planet films has survived to the final round. The invitation was extended to them because they are an old established club which, contributing in no small measure to the status of the amateur film movement today, deserves this recognition.

There will be four shows in the cinema of the Royal Empire Society, Northumberland Avenue, London, W.C.2 (entrance in Craven Street). Three of them will be evening performances: May 10th, 11th and 12th, at 7.30 p.m. (doors opening at 7 p.m.); and on Saturday, May 12th, there will be a matinee at 3 p.m. (doors opening at 2.30 p.m.). There is a lounge bar where you can meet your friends for light refreshments before the shows (but not the matinee) and during the intervals.

(Continued on page 1218)



The two photographs show the Royal Empire Society's cinema in which this year's Ten Best shows will take place. Please apply early for tickets!

IDEAS

exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World", Link House, 24 Soane Street, London, W.C.1.

Home Showmanship

In his letter in our February issue, Mr. P. A. Spooner condemned certain aspects of home showmanship. Are miniature cinema organs and the like "monstrosities"? Readers have their say below.

FITNESS FOR PURPOSE

Sir,—As one of those who have been honoured by having their home cinema illustrated in *A.C.W.*, I wish to say that I agree wholeheartedly with Mr. Spooner's comments on cinema organs, fountains, coloured lights and other tawdry embellishments. Frankly, some of the home cinemas described in *A.C.W.* during the past year or two have made me shudder. Surely it is inartistic and inappropriate to decorate intelligent photography with the stock-in-trade of a seaside fun-fair?

On the other hand, I regret I cannot support Mr. Spooner's contention that a piece of painted plywood hung on the sitting room wall makes a "nearly perfect" home cinema. After many years of experience in showing films in my home and elsewhere, I am left in no doubt whatever that proper presentation can be a definite asset to any film, just as the correct framing and hanging of a painting in a picture-gallery is essential for its full appreciation. This presentation, however, should in my opinion be dignified and unobtrusive, so that it does not affect the mood of any type of film. There should be a good reason for what is done and not just a desire for showiness in cheap imitation of the professional cinema.

Mahogany Proscenium

My own screen happens to be a permanent fixture, and as it is hardly a thing of beauty by itself, and of course needs to be kept as clean as possible, I surrounded it with a proscenium of polished mahogany and fitted it with perfectly plain curtains of a dark shade, all to blend with the room's furnishings. The effect is indeed so unlike normal cinema trappings that many visitors (who were not calling to see films) have been kept guessing. A dimmer for the lights is my only other professional concession, for I think most people agree that a sudden plunge from darkness to light, and vice versa, is not too pleasant.

If I had the opportunity of projecting through a hole in the wall from another room, I should certainly do so. The sound of the projector mechanism is no asset, and I object to being pestered with questions from the audience during a film when I am busy with a pile of discs and a cue sheet in addition to tending the projector.

BRISTOL 9.

JACK KNAPMAN.

EFFICIENCY IN PRESENTATION

Sir,—P. A. Spooner is confusing showmanship for its own sake with efficiency in presentation. Pure showmanship of the sort which consists of curtained prosceniums, model organs, tip-up seats etc., has no basic connection with film presentation and is rather undignified for the amateur, giving the impression that he is playing a child's game of "cinemas" rather than pursuing a serious art or hobby.

And who started the peculiar idea of throwing coloured light on the opening and closing shots of a show? Was it someone who thought it had some artistic significance, or was it the owner of a super cinema who found they had built the stage like a theatre with coloured footlights and felt he must use them for something? On the other hand, the efficient presentation of a film in comfort, adequate screen lighting, absence of interruptions and unintended noises, etc., should be the aim of every amateur.

Sound Proofing Not Mere Showmanship

Isolating the projector in a booth, or working it through an opening from another room is not mere showmanship, as it may reduce distracting projector noise—and this may be quite a consideration with sound or accompanied films. Often projector noise necessitates an increase in volume of the wanted sound for audibility by those near the projector, and the sound is then unpleasantly loud for those in front.

Also, projection from another room can solve the problem of getting a larger picture than the room size and available lenses will permit. And if you are fortunate enough to be able to keep your projector permanently set up in a special room, always ready for use

at short notice without unpacking, connecting, aligning, etc., the advantages are obvious.

I do not see why tinting is a vulgar practice; whether Hollywood has or has not discarded it has little or no bearing on the matter. The use of an over-all colour to assist in the creation of a mood is a logical artistic device which has something akin to the use of high and low key lighting.

On the subject of screen experiments, P. M. Ellis writes that the sharp edge of screens is their worst feature. It would be if realism was the final and only aim of the cinema. Although many think so, realism is not the sole, or even the main aim of the film or any other art. In real life there is no apparent frame to our vision; actually there are limits to the field of view of our eyes but we are not conscious of them because, if we try to look at the edge of the field of view, we automatically shift it. In the pictorial arts, however, we have to fit our representation into a definite area. Without a frame to our picture, the art of composition, which plays such an important part even in a moving picture, would almost disappear. And if the necessity of a limited area of picture is accepted, it is pointless and even undesirable to disguise its edges.

I think that to be able to vary the relative height and width of the picture (keeping the area roughly constant) with each shot, or even during a shot, would offer great artistic possibilities. The artist and still photographer have an advantage over us in this respect. Several experts have considered this problem in the past; the only practicable solution would appear to be to mask the frame on the film down to the desired shape when it is made, and then project slightly larger than normal if necessary, since the whole frame area would seldom be used.

HASLEMERE, SURREY.

A. D. ERAUT.

■ WHY HAVE TITLES?

Sir,—How much I love the word "amateur"! To me it suggests not something of poor quality but something done for the love of it. I abhor the practice of trying to emulate the professional. It can't be done, so why waste time trying? How much therefore did I enjoy Mr. Spooner's admirable letter pouring scorn upon the plush-curtained, tuppence-coloured monstrosities! In my short acquaintance with cinematography I have shunned everything resembling the practice of the commercial cinema in the presentation of films unless it adds to the quality of the picture. I could not bear to see my screen hung with trappings like a Victorian drawing-room.

When friends come to visit me I should be

embarrassed to have to take them to an attic cinema. Surely it is much more pleasant to bring the equipment to the audience and not to have to usher them into another room as soon as they have settled round the fire? And however comfortable these attic Odeons may be, I don't think they can rival one's own living-room in this respect.

This formal professionalism extends not only to the showing but to the films themselves. Why, for instance, do people like to burden us with titles? I am speaking, of course, of family—not feature—films. Fix a title at the finish to tell the audience it is the finish, but don't punctuate the whole film with trite and obvious remarks. You only show the family film to friends, and they will be talking about the characters on the screen all the time, remarking how fat so-and-so has grown and observing that the camera cannot lie. A title at the beginning is not essential except for your own benefit when sorting out reels. In any case, your audience will have made you tell them what a film is before it starts.

SANDERSTEAD, SURREY.

K. A. WELLS.

■ PROUD OF IT

Sir,—I was extremely surprised at the way Mr. Spooner ridicules the very ingenious and enterprising efforts of home cinema owners. Why should it be childish to have curtains and coloured lighting effects? Not being satisfied with criticising the handyman's attempts to give his films the professional touch, he makes the absurd statement that the result of his work is "bad enough at the Odeon, but intolerable in the home." Intolerable maybe to Mr. Spooner but not to the great majority of people who like to see a well planned film-show.

I am only sixteen, and for two years now have been working on one of these prosceniums. I'm proud of it, and it has had nothing but praise from all my audiences. Why should an audience feel more at home looking at a piece of plywood hung on the wall than at an artistic proscenium? Mr. Spooner says that people crane their necks and enquire about the ins-and-outs of his projector. Might this be because they tire of staring at a piece of plain white wood on a very uninteresting wall?

LONDON, N.13.

R. W. FAULKNER.

■ BEGGING FOR A BISCUIT

Sir,—I most heartily endorse Mr. Spooner's remarks on the senseless embellishment of home movies. "Exhibitionism" would, I feel, better describe it than "showmanship." If the art of the amateur is to reach a high plane, it will not do so by

clothing itself in the tawdry trappings of the Vulgardrome, but by careful attention to what happens in both camera and projector.

So long as the audience is comfortable it will be happy, if the film is good enough. I have seen, and been greatly embarrassed by, a maniacal glint in the eye of the cutter-out of cardboard and coloured gelatine, the rigger-up of electrically-controlled surprises with tip up this and disappearing that, and have sat wearily through his orgy of "showmanship." Not less embarrassing is that dog-like look when he begs for the biscuit: "Just like the real thing!"

Strange people of this type should either be catered for in *A.C.W.* under the heading, "Playpen Corner," or should themselves perform for us one last service, i.e., contrive with string, mirrors and what have you an outfit whereby at the flick of a switch all the nonsense would sink from view.

WELWYN, HERTS.

S. HERBERT.

DANCING DOLL

Sir,—P. A. Spooner really cannot get away with calling our prosceniums (some of which have taken months to build) monstrosities! A piece of painted plywood for a screen and the piano for a projector stand, "a near perfect set-up" for the home show? Why not go the whole hog and put an oil lamp in the projector?

I partly agree, however, with two points he makes. Do without the projection booth, by all means if you so desire. I prefer something, however elementary, to screen the equipment, but I suppose this is a matter of individual tastes and needs, though if there is no projection booth I would most certainly insist on a blimp.

Secondly, easy chairs for the audience? Of course! Unfortunately at my shows the easy chairs just won't go round and some of the less fortunate members of the audience have to be satisfied with hard ones.

• Ridiculous •

His statement about obscuring the first and last shots of a film by curtains and footlights is ridiculous. If this does happen, then the operator is not doing his job. The curtains should be opened and the lights lowered as the main title appears, and closed again and lights up on the appearance of "The End" title. As for "the funny markings on the leader strip," surely no competent operator would allow these to appear on the screen? And the remark about the projector breaking down after more than an hour and a half's showing! Tut, tut!

My own portable proscenium, which I rebuilt during the past summer, entirely

covers one end of the room, and is complete with motorised curtains, footlights, pillar lights, dimmers, etc., all of which are very much appreciated by the audience—and surely that is what counts? Mr. Spooner states that his audience would be slightly embarrassed by such trimmings, but has he ever tried them? If not, how does he know?

I will now complete his gloom by telling him of the novelty I introduced into my Christmas show. It was a cardboard dancing doll with movable arms and legs standing about a foot high, and worked on the puppet principle by jerking a piece of cotton. The end of the cotton I attached to a small 6-volt motor which provided the jerking movements. Also incorporated was a small variable resistance enabling the doll to dance in time to music. During its performance the curtains were open slightly with red and amber footlights on.

I can just picture our friend shuddering as he reads this. But it is the audience's reaction that matters, and this little novelty, instead of just being shown at the interval, as was originally intended, was demanded—especially by the younger folk—after each reel and again after the end of the show. That, to me, more than justified its introduction.

What About Musical Accompaniment?

I suppose Mr. Spooner also condemns musical accompaniment, although he does not specifically say so. This, in my opinion, is a great asset to silent films (especially if the show happens to be a lengthy one), providing, of course, great care is taken in the selection of the records.

I regard with suspicion the austere type of projectionist who condemns all efforts at showmanship. He throws up a screen at one end of the room (or just makes use of the wall) and dumps his projector on the piano or some other piece of furniture that happens to be around. I often wonder if he really is sincere in his belief, or whether it is not just an excuse for laziness. My own proscenium takes approximately half-an-hour to erect, and a similar time to dismantle, but it is time well spent.

WILLASTON,

NR. NANTWICH.

D. H. KELSALL.

LEGACY FROM THE THEATRE

Sir,—I would like to say how much I agree with P. A. Spooner. Elaborate prosceniums and professional *fal-de-lals* are quite out of place in the home. By all means have a fixed screen if domestic arrangements permit, but not coloured lights which surely are a legacy from the theatre, just as the motor car engine is in

front of the car because the horse went in front of the carriage.

Might I also add a word of approbation to David Hughes for his comments on black-and-white? I think all ordinary filming should be in black-and-white, colour being reserved for special themes such as plants, documentaries in the tropics, and cases where the colour itself is an essential feature. For all the rest, the crispness of light and shade in black-and-white and the great variety of mood obtainable seems to me to make it the normal choice for most subjects. But I realise that a great number of enthusiasts will not agree.

SHELL CO. OF CEYLON, J. M. D. LEGGE.
LTD., COLOMBO.

16mm. CLASSICS

Sir,—I would like to add my agreement with Mr. Spooner's letter and your leader on *Feeling At Home*. A neat screen and a well organised show are all that are required in the home; after all, it is the film that counts. When it comes to a public show there may be something to be said for the Odeon technique, for there the conditions more nearly resemble those obtaining in a cinema.

The British Film Institute has stressed that film appreciation shows should be given under proper cinema conditions, and have appeared to find 16mm. shows unsatisfactory in this respect. Perhaps the real difficulty is that lay audiences have to be persuaded to accept the old films and like them, so everything must be done to woo them. The hardened cine man can see a film, and the operative word is *see*, and appreciate it under very different conditions.

SALFORD, MANCHESTER.

L. T. KLETZ.

9.5mm. : KIND WORDS

Sir,—Mr. Verney has aroused my anger by his completely unfounded remarks on 9.5mm. in "*Lone Worker's Diary*." He states that he expected to find colour film in a box marked 'V.F. pan' just because it is in a rainbow carton. Perhaps he expects his toothpaste to be green because it comes out of a green tube.

9.5mm. film is always in a charger (not on a reel, as stated), and the paper seal on the V.F. carton gives the speed of the film as 32° daylight and 31° artificial light—which seems to contradict his statement that no indication of speed is included. I feel sure this information is sufficient for anyone who has the slightest knowledge of photography.

If Mr. Verney's carton did not have the seal on it, I do not see how he knew he was buying V.F., for this is the only place where



Belfast Y.M.C.A. Cine Society at work on "*Yarn for Belfast*" which deals with the making of coloured woollen travelling rugs.

the letters appear. I have used over 400ft. of V.F. and have not wasted one inch through exposure errors, despite the fact that, according to him, the lack of information about exposure must make for a lot of wasted film. Another point raised was that there should be space on the carton for the sender's name and address, as the card inside could easily be lost, but as I have used over 1,000ft. of Pathe film in the last year and not lost a reel, it seems to me that the system works perfectly.

With regard to footage, all 9.5mm. users are quite familiar with the standard length of Pathe film. I know when the film in my camera is almost finished, and can adjust my shots accordingly. It makes no difference whether it be 30ft., or 300ft., your film-counter will tell you how much film has been used and how much is still to be used. As for giving emulsion number and expiry date, this is a good enough idea, but since the turn-over of stock is so great, it seems a waste of time to tell you that a film you are using in 1951 will not be usable in 1955.

I assume that Mr. Verney is still upset at having the leaders lopped off his 16mm. and 8mm. films, and is trying to ridicule the perfection of 9.5mm., which is the most remarkable feature of amateur film making in the world, having regard for the fact that the picture area is only a fraction smaller in width than the mighty 16mm. I can assure him that I for one do not feel handicapped at all—quite the reverse—and all 9.5mm. users must feel the same.

In an earlier issue Mr. Verney gave details

of some 'water' titles he had made. Apparently he wasted a good deal of time and film and did not achieve a very satisfactory result, since only after a while did the letters settle down and become legible. I have made similar titles with ordinary white titles placed the right way round. The only prop used was a square foot of Norwegian glass (cost 1s.) moved very slowly in front of the two 100-watt lamps set close up to the title board. The result was perfect, the letters being all readable even when distorted—no trial and error as in Mr. Verney's case.

You will no doubt notice that I do not conclude with the soft soap which accompanies most letters to you.

LONDON, S.W.10. DOUGLAS C. SANDIFER.

■ 9.5mm.: HARD WORDS

Sir,—9.5mm. projectors and cameras compare very favourably both as regards initial cost and standard of workmanship with the other sizes in use, but there can be little doubt that much of the frequently expressed criticism of 9.5mm. supplies and services is justified. Take camera film. Its cost is high, being about two and a half times the price of a similar length of printed film. And what is the length of the film in that gaily coloured packet? Although Pathescope never publish the length, I had always assumed that, like the Gevaert chargers of pre-war days, it was thirty feet, but no, when one comes to measure it there is only a little over twenty-eight feet. No deception, I'll admit, yet somehow the feeling persists that I've been "short-changed."

Then there is the question of the age of the camera film offered by dealers. Unless Pathescope can claim to be using an emulsion that has an unlimited shelf-life and in no way deteriorates with keeping, it is surely their duty to protect the user by printing an expiry date on the cartons? Whether negative film, if supplied in chargers, would find a sufficiently large market to warrant its introduction is a questionable point, but by all means let us see the return of the popular and lower priced ortho that we had before the war and which is eminently suitable for many subjects (in particular titling, diagrams, etc.) which gain nothing whatever from the use of pan. After all, 9.5mm. has always been the "little man's" gauge, and any relief from the high costs now prevailing must surely add to the popularity of our hobby to the eventual advantage of those who supply our needs.

Printed films also present problems which affect us all, as even the keenest worker must

have recourse to these if he is to get anything like a fair use from his equipment. But quality is indeed low in many ways. Cases of a sudden change of format from silent to sound and back again in the same film are common, and there is much room for improvement in titles, particularly main titles which are usually quite primitive. And what about that very distracting dark streak down the centre of the picture in line with the sprocket holes, so frequently encountered? I could produce one M film which is printed so much to one side that the ends of the titles are cut off by the projector gate.

Sniggers

The greatest snag, of course, is that a very large proportion of the output dates badly, and old-fashioned photo-plays are only tolerable when they can be termed classics, and yet prints are still listed (and are presumably still being printed) of pictures so old as to evoke sniggers from any audience, yet not old enough to have historical interest.

Very much the same applies to travel and educational films which could very easily be kept up to date by the deletion of out-dated costume shots and the substitution of modern material. As examples I would cite the shots of the young women rowing, and conveyance by waggonette—my own child cries out "Santa Claus!" at this—in *In Scotland and the English Lake District*; the shot of the girl holding the young gorilla in *The Primate* (if the animal happens to be the famous John Daniel, a note to that effect might excuse its inclusion) and the coffee pickers in *Tropical Regions*.

Outdated

Some of the films in this category, though of fairly recent date, are quite out of touch with the times. For instance, wishing to obtain a pictorial record of the London Blitz, I recently acquired a copy of the 60ft. *Second Great Fire of London*, only to find that it has fanatical war-time captions, which make one blush, superimposed on the shots and, incredible as it may seem, one shot is actually double-printed with a silhouette of a tin-hatted figure holding an outsize *crucifix*! And yet scientific and travel films, along with cartoons (oh! for a spot of colour) would seem to be the staple fare of the home cine, and therefore well worth a dusting with frequent new additions, for not only do they retain their youthfulness for a longer period than dramas or comedies, but they permit of oft repeated showing without becoming stale, thereby encouraging the collection of a library of one's own.

Finally, let's have a moan about something for nothing; the free Pathescope Monthly, if only because this publication can be considered as reflecting the firm's assessment of the mental capacity of its customers. Is it really necessary, in its editorials and articles, to talk down to the reader as though the material was addressed to infants (one almost expects to find the words hy-ph-en-at-ed), a suggestion inconsistent with the cash value of the equipment involved?

SMALLTHORNE,
STOKE-ON-TRENT.

W. ASPIN.

OH! MR. VERNEY!

Sir,—Oh! Mr. Verney! In *Lone Worker's Diary* he goes to great lengths to explain how he fixed a 6s. 6d. cyclometer to his camera (Paillard Bolex, I believe?) as a frame counter. In the next paragraph he suddenly comes face to face with a coloured packet of V.F. (True, the packet *does* look as if it contains colour film, but even if it did I couldn't afford it) and then he tells us that he has been told that a Pathe charger has sufficient footage for 1,100 still pictures, and adds, "What can the number of individual frames mean to the movie man?"

Now, really, Mr. Verney, after having bashed your posh cine camera about to add a 6s. 6d. cyclometer as a frame counter, you blithely trot out a statement like that! I've been a nine-fiver for twenty years, and you may be sure I am not going to bash a hole in the side of my Pathe H.

Good luck, A.C.W., but remember we 'small' amateurs with limited pockets are well in the majority.

LONDON, S.W.9.

B. KIMBER.

SHOT?—WHY NOT?

Sir,—Does Sound Track really believe that "shot" is a word "invented by and belonging to" cinematographers? I am quite sure that the phrase, "a shot in the dark," did not originate with infra-red cinematography, and almost equally sure that a bowman of Merrie England might have congratulated his fellow on a "goodly shotte." For several generations, at any rate, "shot" has conveyed the idea of what results from taking deliberate aim and letting fly. "Snapshot" or "snap," on the other hand, is an apter description of the less premeditated action of trigger-pullers and button-pushers.

Is there a fundamental difference between the action of taking one carefully composed photograph of a scene and the making of—say—one hundred almost identical photographs of the same scene?

Some of us who are so undisciplined as to use both still and cine cameras can recall



The Vice-Chairman of the Wulfrun A.C.C. welcomes winner and runner-up of a Cover Girl competition organised by the "Wolverhampton Chronicle." A 16mm. film was made by a member of the final stages of the contest.

those distant days when there was no amateur cinematography: but I hope that none of us would accuse the modern movie-maker of "stealing" when he adopts—and adapts—many of the terms which characterise the senior hobby.

But if Sound Track's feelings are as strong as his language, perhaps you, dear Editor, had better change your title (oh dear, another cine word!) before he accuses you of falsely claiming to be a bit of flat wood with metallic attachments.

EDINBURGH, 9.

C. LESLIE THOMSON.

COLOUR

Sir,—I entirely agree with David Hughes that black-and-white lends itself more readily to conveying mood, but surely his statement that he has yet to see a colour film in which the colour is directed at creating mood and atmosphere is a very sweeping one? One can only assume that he has never heard of Walt Disney and his unique list of lessons in colour filming.

Not only has colour been exploited for dramatic purposes (I refer to such films as *A Matter of Life and Death*, *Black Narcissus*, *The Red Shoes*, and *Gone to Earth*) but other films, although on the whole quite ordinary in colour, have had a sequence or two which have shown considerable creative thought, e.g., the warrior dance in *Men of Two Worlds*, the final scene of *Rope* (the flashing electric signs) and the Agincourt scene in *Henry V*. In *Caesar and Cleopatra* there was the cold barbaric blue of the Memphis temple and the angry red light preceding the murder of Pothinus—yes, and in *Only for Telling* there was the painful red glare which almost made me feel Donald James's black eye.

All this brings me to suggesting that in addition to the A.C.W. "Ten Best" plaques, awards could be given for the best black-and-white and colour work in amateur films. This I think would be far more practical than awards for actors which a reader proposed recently. It would prompt many amateurs to exploit the artistic and psychological power of colour which is, I

admit, sadly overlooked by amateurs and professionals.

May I endorse the opinions of P. A. Spooner on "tuppence-coloured monstrosities"—those home-made prosceniums which too often steal the precious space of A.C.W. I have never understood the childish taste of the people who concoct these artistic howlers. If simplicity is the keynote of amateur films, then it is also the essence of their presentation, and the sooner the guilty ones realise this, the better it will be for amateur films as a whole. If the level of taste which attends the invention of these horrors is employed by these people in the making of their films, I hope I never have the misfortune to see them. And that goes for Mr. Sewell's coloured lights, too.

I now read Major Verney suggesting we paint our screens with "Day-Glo" luminous paint, but trust that this freakish novelty would be rendered impossible by the fact that the stuff functions only through its ability to reflect, instead of absorb, ultraviolet light, which is not much present in artificial light.

Finally, I would like to congratulate those concerned for the faultless showing of the Ten Best at the Leigh-on-Sea C.S. cinema, where I might add, there were no cardboard organists, no curtains, no pretty fountains, no coloured lights, but just the very entertaining and simple film show we went for. P.M.P. CINE UNIT, PETER A. PEARSE. SOUTHBEND.

FRIENDLINESS

Sir,—As a newcomer to A.C.W. may I say how much I admire the attractive way it is produced? It contains a wealth of information and I have already secured several bargains through it. A.C.W. is a veritable storehouse of vital knowledge for all home cine enthusiasts. The last two issues have helped me tremendously. Thank you, A.C.W., you are well worth double your modest price of 9d.

NORTHAMPTON. E. G. HALL.

As you know, more often than not readers send their letters to us on a kindly note of approbation—and we much appreciate their good will and like to think of them as personal friends. And when letters such as this arrive—letters prompted solely by the desire to let us know that we are on the right lines—we feel more than ever glad to be part of a movement which generates so much friendliness. We know only too well that we can't please everybody, and there are times when we know we cannot have pleased as much as we had hoped the very people we had in mind. Mistakes do occur. After publication of every issue we hold an inquest. Hm! Too much gadgetry in this one. Not enough about technique in that. Afraid the novice won't get much change out of this number. Have we given enough for the old hand in that?

There is a wide range of interests and tastes and degrees of experience to cater for, from the 14-year-old reader whose letter appears elsewhere in this issue to the distinguished-looking gentleman with iron-grey hair who sat next to us in the train from Charing Cross last night and methodically turned the pages of the March issue, taking special interest in Leslie Wood's article. It will be appreciated, therefore, that guidance from readers as to their likes and dislikes is a great help.

And while we are on the subject, we want to thank the reader who wrote briefly as follows. It is very seldom indeed that we get unsigned letters, but although our correspondent did not sign his name, he gave his full address, so we cannot regard him as anonymous:

Sir,—My congratulations and gratitude to you and your publication. Before obtaining A.C.W. I was groping around in the dark for hints and ideas and advice. Now I have an abundance of all. Thanks. SEABURN, SUNDERLAND. YOUNG ENTHUSIAST.

1949 Ten Best

WHERE KINDRED SPIRITS MEET

Sir,—There is no doubt that one of the great merits of an amateur film show is that it brings together all the people interested in making films. The man with the Pathe Ace rubs shoulders with the owner of the sound projector and each gains from the experience of the other. We decided to run our Ten Best show for three nights instead of two, and attendances certainly justified this step. The local photographic dealers were very helpful, both in selling tickets and displaying posters. I presume it is the same in other towns where the Ten Best are shown.

We used a G.B.-Bell & Howell 601, which gave excellent results on a beaded screen, twin turntables and a 15-watt P.A. amplifier: and we had the usual coloured footlights for the titles (I can almost see Mr. Spooner shudder!). Among the audience on one of the nights was a group from the Blackburn Arts Club who had themselves shown the films and came along to see how we did it.

Paper Boat and *Post Haste* stood out as exceptionally fine films, although neither seemed to reach the same artistic standard as *Marionettes*; and *Only for Telling* certainly brought the laughs.

I must say how grateful we are to A.C.W. for organising the Ten Best every year. All our members are looking forward to the release of the 1950 films and hope that we may again have the chance of showing them in Southport.

ST. JAMES F.U.,
SOUTHPORT.

IAN P. HIRSCH.

COLD DOUCHE

Sir,—For the last nine months I have read in A.C.W. little but praise for the 1949

Ten Best. As my experience in the world of photography does not extend beyond the use of a No. 2 Brownie once a year, you may find it somewhat refreshing (and surprising) to hear what an absolute tyro thought of them.

I had expected something much better. With the exception of *Nature's Way*, every film fell very far short of professional standards. Yes, I know all the answers about equipment, facilities, actors, etc., etc., but my chief complaints do not concern these. Indeed from a purely technical angle I rated most of the films very highly. But not being technical I was mostly struck by the slow and prolonged action (*Eggs for Breakfast*, *Post Haste*) the limited subject appeal (*Nature's Way*, *Meet Me in the Local*—what a ridiculous title!) the very weak finish of *Nemesis* and the incredible black eye in *Only for Telling*. Shame on you, Denys Davis! Also I could not understand the bright red glow in the interior scenes in this film, but no doubt this is a technical effect beyond my comprehension.

No doubt these films are made to impress technical experts, and the criticisms of an ordinary man-in-the-street would be considered highly presumptuous and not worth a second thought. All the same, I think that if the directors could see things through less 'technical' eyes they would make better films. WINWICK, NR. WARRINGTON. G. H. DEAN.

■ A MATTER FOR SURPRISE

Sir,—Our two shows were much appreciated by an audience of about 200 on each night. Opinion as to the best film was divided—indicating what a difficult task the judging must have been—but we overheard several comments on the excellence of the films. One, that "they were much better than many professional films" was no news to us but was apparently a matter for surprise to the layman.

We used two G.B.-Bell & Howell 601s for these, our first public performances—we are not yet a year old—and are now looking forward to the next Ten Best. Thank you for the opportunity of presenting such an excellent show.

WIGAN C.C. HAROLD W. BELL.

THE REASON WHY

Sir,—Prompted by the reports on the Ten Best which have appeared in *A.C.W.*, I went to see the films for myself, and although I was unable to see them properly (a pipe smoker was bending the beam with a column of smoke) and had much fault to find with the presentation, (I could throw enough bricks about it to build an extension to the hall.) I did enjoy the show.

It is easy to see why *Post Haste* won the



The hon. secretary's living room becomes a studio for scenes for Grosvenor Film Production's picture, "All That Glitters," but it is his cinema as well. Part of the production can be seen on the right.

first prize. The colour quality was rather variable and there was some occasional jerkiness but the simplicity of the story and the full use made of natural settings cancelled out the minor faults.

LIVERPOOL UNIVERSITY. C. LAWSON.

■ UNFAIR

Sir,—It is about time someone raised their voice to protest about unfair conditions to juniors. We are not allowed into cinemas to see an A film unless we are over 16 or accompanied by an adult; and yet we have to pay full price if we are over 12. Also many film libraries will not entertain applications from "minors." Surely this attitude kills the hobby for the youthful amateur from the start? I had my first projector when I was 4, and now at the age of 14 have a 16mm. Gem projector, acquired after two years of saving.

Finally, may I voice a plea for fellow junior amateurs to correspond with each other? For my part I will undertake to reply to all letters.

BRIDGEND, GLAMORGAN. GERALD PRICE.



Two frame enlargements from a film showing a crowd reaction to the sprinkling of close-ups of individuals picked out when the camera is in the crowd.

"It must be a marvellous life being a newsreel cameraman," I'm often told, "travelling up and down the country, having close-up views of all the great events and meeting so many interesting people." Personal friends often add: "And all the time being paid for what is, after all, your hobby". Yes, I graduated to Wardour Street via a 9.5mm. Pathe Baby my father gave me for my 14th birthday, and to-day I still keep the family 16mm. 'album' up-to-date on a strictly amateur basis.

Being a newsreel cameraman certainly has its ups and downs. One of the notable 'ups' was flying with the R.A.F's crack Meteor Squadron, taking pictures of formation aerobatics at 500 m.p.h. from one of the planes actually taking part. One of the 'downs' occurred when I had the misfortune to fall through the thin ice on Wimbledon Common last winter while trying to get a close-up of an unfortunate woman in the same predicament. However, my camera was actually running at the time, so I got a good picture in exchange for an unpleasant experience.

April heralds the start of our busy season—and the amateur's, too. There will be the Grand National, usually the most thrilling newsreel of the year,

My Way of Filming

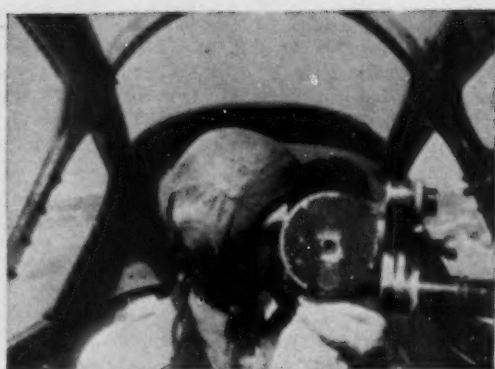
GIVES POINTERS TO THE AMATEUR

By D. W. MU

(British Movietone News)

closely followed by the Cup Final, and then in May comes the opening of the Festival of Britain, with hundreds of special events in its wake, as well as all the usual summer activities known in the business as 'hardy annuals'.

Local news items offer great scope to the amateur, particularly the club man, for important events need to be covered by several cameras. Next month's two main events are prime examples of teamwork. 34 cameramen film the Grand National to make sure that every jump is recorded (the favourite may just as easily fall at an 'easy' jump if baulked by a riderless horse as come unstuck at one of the more spectacular obstacles), and that the incidentals, from bookies and tipsters to beautiful mink-coated women peering through binoculars, find their place in the finished product. The Cup Final requires up to a dozen cameramen strategically placed on the



The author snapped in a Meteor as he films formation aerobatics at 500 m.p.h. Son of a famous film planner, he specialises in aerial filming, but insists that a news-reel cameraman should be a good all-round reporter first and a photographer second. He joined the camera staff via projection box and cutting room.

in a Movietone News cup final sequence. Great importance is placed on the selection of the best possible shots, and care is taken to ensure that there shall be a good individual members. The lad in the shot on the left was overcome with grief at the failure of his favourites.

ing the Cup-Final

UR PRODUCER OF NEWSREELS

MUELSON

(ex-Cameraman)

ground, in the eaves of the stand, in front of the Royal Box and on top of the Control Tower.

But mark this. Before ever the cameras appear on the scenes, many months have been spent in organising and co-ordinating. You, too, must plan well in advance of your local events. At least 95% of newsreel items are known of days, weeks or even months ahead. Contrary to popular belief, dashing hither and thither chasing spot news items forms only a small facet of the news cameraman's work. True, disasters and cataclysmic incidents do happen; one's night's sleep can be rudely interrupted by a phone call demanding a journey to such and such a place right away. Some time ago I drove at a minute's notice, through the night from London to South Wales, to the scene of a 'plane crash, but news, to be good 'newsreel', must be something tangible.

Unless there is something to see, it's no good arriving after the event. Reporters can. They can speak to eye-witnesses and write a thrilling report on what they 'saw', but we can't.

When the Editor has decided which stories we shall cover, the Production Manager, himself an ex-cameraman, works out a plan of coverage. He fixes positions, arranges for stands to be built where necessary and, when the job can be organised in detail from the office, assigns as many sound and silent cameramen as it warrants. For a small job there will be just one silent camera which can be used on a tripod where possible, or in the hand where necessary.

A bigger job, where natural sound is an important part of the story, will be covered by a cameraman and a sound engineer with a camera which records sound directly on to the negative. These cameras are more or less static, so a sound crew is almost always accompanied by a silent cameraman, who can be more mobile, to secure cut-in shots to supplement the main coverage.

This month's spotlight story is the F.A. Cup Final, but I doubt if I'm the right person to tell you about it, because although I've filmed every Cup Final ever since I became a cameraman, I've seen scarcely more than half a dozen kicks in all the matches put together. The reason is simple. The Cup Final is not just a football match: it's an Event,

and the people who go to it are almost as important as the game itself. Therefore, soon after the kick-off, my job is to settle myself down in front of the terrace at the North end and for 90 minutes take pictures of the crowd.

Every man has his own job to do. My assignment usually reads: "*All gear to be in by 11 a.m.*" (kick-off 3 p.m.). When one has a hundredweight or more of gear to get into position, it is essential to be there long before the crowd arrives. Also, when a position is assigned actually among the crowd itself—the conditions under which most amateurs will work—early arrival is imperative.

"Secure shots of crowds arriving."

Two or three hours before the kick-off, streams of people begin to pour out of the tube station. This is a hand camera job. Just a few shots are needed as a preliminary: masses of people, with close-ups of fans buying favours and toffee apples, supporters in fancy dress and so on, culminating in a foreshortened shot taken from the balcony above the Royal Entrance, showing the whole of the Olympic Way as one tightly-packed wedge of humanity.

"General views from the top of the Control Tower."

One of the most thrilling sights I know is to look down on 100,000 people, all keyed up waiting for the match to start, singing "Abide with Me" and as they come to the end of the verse, waving their song sheets for our benefit. Filmed with a wide angle lens, this shot never fails to pack a punch. Look the other way, and there are acres of cars parked nose to tail and door to door—the traffic cops' nightmare!

"After this pick out characters and types in the crowd. Big close-ups wanted."

These shots are not 'acted' or faked. I set up the camera with a 9, 12, 24 or even 36 inch lens some 20 yards in front of the crowd and for the first half hour just study people. During this time they also get used to me, so there is no camera-consciousness when I shoot. Next time you are in a crowd concentrate on individuals. Doing so gives the movie-maker invaluable experience. After all, analysis of their reactions is his stock-in-trade. You will be surprised

how utterly ludicrous a man can appear when in a crowd. No doubt anyone watching me just as intently would find me no less funny.

In the next hour I shall have focused in turn on the various people I have selected and shall wait, possibly for ten or fifteen minutes, until the play behind me gets exciting and then I switch on. Character actors could not do as well! During the game I always take a close-up of each of the team managers as well. (Memo for the amateur: don't forget shots of the officials in your coverage of local events). Last year I think Tom Whittaker re-lived the entire game in his facial expressions. Whatever story you are handling can usually be 'made' by crowd reaction shots.

"Finally, hand camera shots of the winning team coming off the ground with the cup."

It's usually one mad scramble, with a score or more Press photographers trying to hold a camera steady as the winning captain is chaired by his triumphant team and hoists the cup on high.

Well, that's my job on the Cup Final. I expect to be doing it again on April 28th. But what about the football itself? The key position for this is from a small platform suspended from the eaves of the stand 50ft. above the crowd opposite the centre line. The cameraman here is supported by two other units. The three climb into their nests before the gates are opened, and at about 12.30 p.m. the ladders are taken away, so they remain marooned until after the crowd leaves.

Choice of lens is very important for football matches. We in Movietone favour a lens wide enough to show the movement leading up to each goal. Long lenses tend to give shots which tire the eye, the movement being too rapid to be followed with ease. Behind each goal is a slow motion and normal speed camera. A penalty kick in slow motion can yield the thrill picture of the match. Another cameraman is stationed in front of the Royal Box for shots of His Majesty watching the game and presenting the cup.

Of course, I know that all this is outside the scope of the amateur. Most of the positions are inaccessible to him, and,



The shots on this page are from "City Lights," written, directed and produced by Charles Chaplin. The cast includes Virginia Cherrill as the Blind Girl, and Harry Myers as the Eccentric Millionaire. The professional cinema has just re-discovered Chaplin. He has been a welcome visitor to the home cinema for years.

A film has two main functions—to entertain and to instruct. To do either, or even both at once, it must awaken sympathy on the part of the audience, and the easiest way to do that is to get them interested in the people in the picture.

Audiences are more interested in *people* than in *things*. Fairly obvious, you think? Not at all. Lots of amateur productions are handicapped from the outset with stories which do not give the actors a chance to lay claim to our sympathy.

Whether you are making a story film or a documentary, people are your trump card. Get your audience interested in the people in the film and they will almost automatically become interested in what the actors are doing, whether it is evading capture by the police or printing wall paper.

It is not easy to evoke this interest, so give a lot of thought to it before you start filming. No one needs to be told that the hero should be good looking and have an engaging personality! Some of the biggest skunks the world has ever known were as handsome as Adonis and some of the noblest women had unfortunate faces but, shown on the screen, audiences will invariably take the god-like man to their hearts and pronounce the homely-looking heroine a drip.

Ferdinand de Lesseps may have not looked a bit like Tyrone Power but audiences would much rather see Tyrone Power on the screen than an actor who

LOOK ALIVE!

AT YOUR CINEMA

By LESLIE WOOD



really looked like de Lesseps. I know that there is an intelligent section of all film-going audiences who will cry "Bosh!" At heart I am with them. But facts have to be faced. Box-office returns show that the handsome hero has it every time. Naturally, you don't have to bother about box-office, but you do have to worry about winning over the interest and attention of the majority of your audience.

Though good looks awaken audience interest, they are not enough, of course. Obviously, as your story develops your hero must be shown doing heroic things. But even that is not all. The golden haired, blue-eyed hero who picks up horses when they stumble and sets them on their hooves again will prove a bore unless he wins our sympathy. In plain language that means that we must like him for his character and not only for what he does.

Charles Chaplin obviously knows the value of this. I urge you to take another look at the now re-issued *City Lights*. It is well worth seeing again, anyway, and is just as funny as ever. It opens with pompous bigwigs being affronted, at the unveiling of a statue, to discover the little tramp blissfully sleeping in the arms of their imposing classical figure, but Charlie is unrepentant when he awakens to see the throng around him. We like him for that because we, too, aren't intimidated by snobs and pompous people (or, at any rate, would wish not to be).

Charlie, though he is a penniless vagrant, is generous to the blind flower girl, Virginia Cherrill. We like him for that too. Then he saves a drunken millionaire from taking his life. He thus becomes the millionaire's friend—when the millionaire is drunk.

But when the millionaire is sober he cannot place Charlie at all and has him thrown out of his house. We feel sorry for Charlie. His friend is undependable, and don't we all suffer on occasion from undependable friends? One moment Charlie is way up in the clouds, next moment he has come down with a bump. That is like ourselves. But Charlie never complains, and we like him more than ever.

City Lights has some demerits. Its sets seem incredibly inexpensive by modern standards. Its sub-titles include such banalities as "Some time later," and Charlie's scenes of love making with the blind girl are so coy that they make one wince. All the same, the film contains one of the funniest visual scenes of any comedy.

In a fit of drunken generosity, the millionaire gives Charlie his Rolls Royce. Charlie has no money, not even a smoke. So he goes in his magnificent car in search of cigarette butts. He spies one, draws up, dashes out of his car and grabs it from right under the grasping hand of a tramp. With a lordly air, puffing his prize, he re-enters his car and drives off leaving the tramp too dumbfounded even to be indignant.



Dean Stockwell and Errol Flynn in an attractively composed shot from "Kim."



Mary Groome (Lilli Palmer) succumbs to fear and fatigue—a shot from "The Long Dark Hall" in which she stars with Rex Harrison.

A dramatic shot (perhaps too obviously dramatic!) from "The Long Dark Hall," Five Oceans film directed by Anthony Bushell and Reginald Beck.



Now let us look at a character who fails to win our sympathy, Rex Harrison in *The Long, Dark Hall*, the dramatic story of a suburban husband and father who is wrongly accused of the murder of a chorus girl. His intrigue with the showgirl is as sordid as it is unnecessary, for, at home, he has a lovely, adoring wife in the person of Lilli Palmer. It is a nice, happy home, with two little daughters. How can we like Rex Harrison for betraying them?

Certainly the picture evokes our curiosity. When he is tried at the Old Bailey we want to know if he will get off. But we don't really feel sympathetic. And, on the rebound, we don't even feel very sorry for Lilli Palmer, because she is wasting loyalty and love on an unworthy husband.

The film has a surprise ending which I will not reveal, but I do feel constrained to comment that an unexpected twist to a screen tale can prove a two-edged sword. It startles us but does not touch our emotions. Secondly, it often has the effect of making us exclaim inwardly: "Well, of all the get outs!" So, amateur script writers, avoid being too clever! It can be as dangerous as not being clever enough.

Characters must be real people. They must have their mannerisms, even perhaps a hobby. Remember Felix Aylmer's completely irrelevant love of train time-tables in *Demi Paradise* and Margaret Rutherford's predilection for bustling school-girlish mottoes in *Blithe Spirit*?

No character could be more real and sympathy-winning than Kim in the Technicolor production of that name, a sound workmanlike job based on Kipling's story set in Queen Victoria's

India. The hero is a boy. For a large part of the tale he is the mentor of a lovable old man, a lama, and youthful Dean Stockwell as Kim wins our sympathy wholeheartedly. He is a very human boy, capable of 'telling the tale' to get his holy man a meal, or maintaining the pretence that he is not a white boy because white boys have to go to school.

Though he is impudent and headstrong, we like him for his self-confidence and courage throughout this adventure-filled and turbulent story of intrigue and counter-intrigue to nip in the bud the Czar of Russia's planned invasion of the Khyber Pass.

Errol Flynn is a dashing horse trader who helps the British authorities. He sometimes goes a-wenching, and he kills cold-bloodedly and he is arrogant and, though he is on the side of the Red Coats, we don't like him as well as we might because he has got too much bounce and arrogance and conceit. In other words, he conscientiously interprets the role he is called on to play. Without hogging the heroic central spot—which he leaves to Dean Stockwell—he enjoys himself in an effective character role. All honour to him!

Examine *Kim* well. It has no love interest. Its central figure is a schoolboy. It seems as though the dice would be loaded against it. But it makes a tremendous impact because of its background.

BACK-LIGHTING FOR EXTERIORS

By SOUND TRACK

At this time of year one is more likely to be planning exterior than interior filming. The problems of the two are inter-related. One factor much emphasized in notes on interior lighting is the essential need of back-lighting: rightly, we are urged always to supplement our main frontal lights with some illumination from the back in order to pull the subject clear of the background.

Well, here I am, right at the start of the outdoor filming season, and in the hope of some sunshine this year, emphasizing that back lighting should equally be used in exteriors. Its effects are more subtle, more difficult to achieve and less important with colour film, so these notes refer mainly to black-and-white filming.

Back-lighting in exteriors is done in one of three ways:

- (1) The sun behind the subject.
- (2) The sun at front or side, reflectors being used.
- (3) Supplementary lighting.

First consider exposure. Back-lighting *does not affect exposure*. Shut your eyes and visualise any portrait photograph you know: it has the usual range of light and shade and good texture of the skin. Back lighting, if present, shows merely as a light outline. It has been added by one light at the back of the subject, and sufficiently high or to one side to be out of camera range.

Clearly the whole of the portrait except this light outline is absolutely unaffected by whether or not this back light is switched on. Hence, it is obvious that the back lighting does not affect exposure. The purist will argue that in a light-walled studio it will add to the general light by reflection, but this is splitting hairs.

Second, consider the use of an exposure meter when taking a reading

of a back-lit outdoor subject. Simply make sure that the sun does not strike the meter. If you use reflectors—category (2)—have them out of the way while taking the reading.

If using an exposure calculator, you will find the condition allowed for; if you haven't got one, use the "cloudy" or "in shade" classification given in exposure tables for all shots completely back-lit by clear sun. If you have never done these effects before, loose off a couple of test frames in the middle of your normal filming and note the results before you go in for more extended shooting.

Now for the procedure and application. (1) is a stock favourite among the professionals: one hardly sees a Western without it. It gives great depth to medium and long shots. For closer shots, the front aspect of the subject is generally too dark, but this can be remedied by a white sheet reflector. If you use this, however, take your exposure meter reading with the reflector *in situ*, since in this case you add to the front lighting.

Category (2) is my personal choice for close and medium shots. It is in fact the common set up, the sun being preferably to one side of the subject. Here, with *no* effect on exposure, you bring in a couple of old mirrors about 18 inches square, or sheets of polished aluminium, or plywood painted glossy white, and an assistant, off, so arranges these that the desirable fringe of light is applied to the heads of the people in the shot.

But do bear in mind that there need not always be these assistants, off. The subtle cinematographer is he who selects his location to provide a natural reflector, the stock case being illustrated in plan view in fig. 2. Here, the white wall of

a house provides the back lighting for a garden group. The converse arrangement, the sun providing the back light and the white wall furnishing front light by reflection, is shown in fig. 1.

Where there are no white walls, only dim laurel hedges, drape a sheet . . . Be ready for complaints from the subject. He will tell you that the brightness of the reflector makes his eyes water or, if it is directed on to the back of his neck, will cause sun-stroke. Dismiss these objections with a light laugh.

Category (3) means miles of cable and is seldom worthwhile. But I sincerely trust I have inspired some attempts at backlighting: the extra trouble in making the camera set-ups is well worth taking.

One last point that is all too seldom set down in the books: you almost immediately acquire the knack of knowing how the extra light is going to look

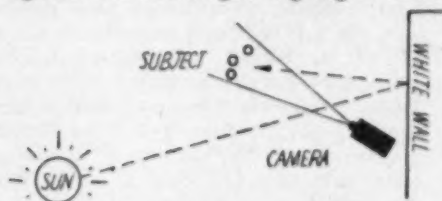


Fig. 1. Exterior front lighting by reflection.

on the screen. Try to look objectively at what shows in your viewfinder. Look with and without a reflector, for example. Note the very faint light outline that springs into being when the reflector adds back lighting. It is a grand ally—for consider the simplest case, the dark-headed man against the dark trees: there is no photographic tone to distinguish these dark areas, till you apply that remarkable, invaluable light outline.

I have even been asked *why* it should be a light line, the subject receiving the back light being dark. Easy—it is either shine, a natural highlight as on a gramophone record, which only comes into operation when fed by a back light: or, it is fluff, as on clothing, which acts either as a mass of tiny reflectors or as a screen surface, depending on its nature. But in either case, it is there to do its stuff.

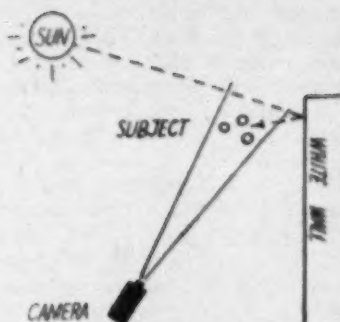


Fig. 2. Exterior back lighting by reflection.

T FOR ALL?

It is coming to be more and more realised that the traditional scale of f numbers on a lens leaves something to be desired. The f number is equal to the focal length divided by the diameter of the hole in the iris. This does not take into account the transparency of the glass or the internal scatter or the number of lens elements or whether bloomed, which in part explain why shots taken under identical conditions with different lenses on one's turret camera fail to match.

The cure is the new scale of T numbers, which are obtained by a direct measurement of the actual quantity of light passed by the lens at various settings of the iris. The system will presumably reach these shores in due course: the service of converting f number lenses has been available in America for over a year now.

LATENSIFICATION

Could there be a ghastlier word than "latensification"? It always seems to me to mean "making a thing latent," but in fact it had its American origin in an attempt to convey the idea of intensifying the latent image in an exposed but not yet developed film. Suppose a film has been exposed under conditions which are known to result in under-exposure, then if the film is subjected to a latensification process before development, its apparent speed is increased and a greatly improved picture results.

The process has been known for some time, and varieties of it are continually being re-discovered in America and

welcomed with open arms by certain sections of the Hollywood community, usually with a claim that production overheads will be reduced, particularly on Technicolor productions, since a lower overall lighting intensity can be employed.

Mercury and sulphur dioxide have been used, and a recent chemical to join the ranks is sodium perborate. I do hope no-one will ask us to mess about with these chemicals, and if I am uneasy at the repeated mention of them in the technical Press it is only because I should prefer to see research directed at straight increases in emulsion speed, rather than with messing about with the film after it has been exposed.

REDUCTION

A blood brother to the above is the treatment of an under-exposed reversal film by reduction. One can imagine the silver particles in the emulsion having a certain thickness, and it is of course possible to reduce a film by the brutal method of getting a penknife and scraping off a bit of the emulsion so that what is left is thinner and the overall transparency of the image thereby increased. A nicer way of doing this is by chemical reduction, such as the potassium ferricyanide and hypo method, which has the slight advantage of increasing contrast—that is to say, it washes away particles more readily

Look Alive!

(Continued from page 1199)

Here is the vivid contrast between the phlegmatic British rulers and the mysterious Hindu castes, with their superstitions and centuries old traditions, the contrast between Victorian architecture and the baroque flamboyance of the Indian temples, and the strange spectacle of elephants bearing the mighty through the bazaars and the schoolboy sons of British officials going to school in open Victorian landaus.

The boy hanging over a ravine from a frail rope, a mighty avalanche of stones which overcomes an invading force—these are some of the many action highlights, but this is not primarily an action story but a narrative in which the

where there are fewer of them, so that it clears the highlights and gives a pluckier image.

The very opposite effect, namely, reduction to clear highlights but at the expense of a reduced contrast, would be obtained if the film, known to have been under-exposed, was then run through the camera again and exposed to a weak light, such as a medium grey card in a titler, so selected that the addition of this exposure to the original under-exposed image would just clear the highlights.

Reflecting on these alternatives makes it clear how desirable it is to achieve correct exposure in the first place, since only by so doing can advantage be taken of the full contrast range of the emulsion.

CURING BY CAMERA

A newcomer in the field of medical cinematography is a camera for filming X-rays direct, on standard size 35mm. film, the taking speed range being from $3\frac{1}{2}$ to 50 frames per second. The equipment makes the taking of moving X-ray pictures a routine matter: presumably the medicos get a far better impression of the healing of a broken bone when they can see it in action, and it would certainly re-assure me, as a patient. But the most intriguing feature of this camera is its lens—focal length 4 cms., maximum aperture—wait for it—f/0.7, made by T.T.H.

character building of the youthful hero matters above all else. It is a film which could have been so bad yet, because it respects the characters created by a master story-teller, is so good.

The people in your films must be their mainstay. Test out your characters before you start filming. Would Jones do this in real life, would Miss Brown act thus when confronted with such-and-such situation? That is the way good pictures are made—good because we take the heroine to our hearts, admire the hero and despise the villain.

We feel that they are acting as we ourselves might act. That is sympathy in a nutshell. There are no two ways about it. Characters must act and react as real people would. They've simply got to look alive.

Birmingham Cine Arts Society take no chances with an exterior for "The New Venture," one of their recent productions, taking along several cameras for the job.



AMATEUR
FILM
TECHNIQUE

FACT AND FICTION

A Last Round-Up of Commended Films

Last month we discussed some of the films, commended in the 1949 Ten Best competition, about people and places. There remain the films which come into the events, how it is done and fiction categories. In the first is Harry Walden's *West Wickham Junior School Sports*, 1949 (400ft., 16mm.), a title which precisely and uncompromisingly describes the picture. The film is designed as a record for, and of, the people in it, so that it is right that it should be plainly labelled.

Indirect (and often quite obscure) main titles such as 'Taking It In Their Stride,' 'Youth Makes the Pace' or 'Champions of the Future' are unsuitable for films which record an event or show how something is done. 'Meet Me in the Local' (about the production of a local newspaper) is an almost classic example of the folly of attempting a play on words in titles to this kind of picture.

Filming on Sports Day

How would you set about making a film of a junior school sports day? The treatment depends on the sort of sports. Were schoolboys in their late 'teens taking part, one might expect that some of the events, at any rate, would reach a reasonable standard, so that it would be as well to cover a few of them fairly adequately—provided

the film was designed for the school's use. But many of the West Wickham Juniors have scarcely emerged from the toddler stage. No athletic prowess to be expected here.

The Human Element

Best to concentrate on the human element. The Fifty Yards Flat Out won't produce very good cine material, but the obstacle races will, particularly if we can cut in lots of close-ups of small feet tottering on upturned flower-pots, grave young faces in which protruding tongues give sharp anticipatory licks at the prospect of tackling the bobbing toffee apple, young male legs uncertainly exploring the best way to get into feminine garments.

This is the sort of thing Mr. Walden shoots. He films more of the races than we should have done—and some of them are rather dull; no one seems to bother much about the results, anyway—except, perhaps, the winners who are shown eyeing their prizes speculatively, and are much more eager to snatch them than shake the proffered congratulatory hand. There are lots of detail shots of the onlookers, many of the candid variety, and the kids are certainly lively, so that the film has vitality. Inevitably it is a little ragged, for it is a one-man job,

and though doubtless right for the intended audience, it is too long for general consumption. But it is a vigorous piece of work.

So many films of T.T. races are boring to all but the initiated because the lone worker is sadly limited in his choice of viewpoint. One sees car after car streaking over the same stretch of road, and very rarely can one get any idea of how the race is going. *T.T. Fever* (400ft., 16mm., colour) builds up well. It begins with shots of streets on what might be a Sunday, for the shops are all closed. Notices on doors and in windows announce the reason: the T.T. races. Youngsters riding faircycles bearing identification numbers (perhaps the numbers of their racing motorcyclist heroes?) pedal furiously by.

All the Winners

The race itself is effectively presented, with much more variety of viewpoint than is usual. There are cut-in shots of the spectators and a cine round-up of the winners. The titles are short and informative, telling us what the places are and who the winners. But the film ends lamely on the quayside, with holiday-makers straggling along. One could at least have shown a pedal cyclist threading through the crowds.

The High Wycombe Show, 1949 (600ft., 16mm.) by the High Wycombe Film Society is as workmanlike as its title. It seems to cover practically all of the activities, from bill posting and erection of tents to the departure of the horse boxes. Riding, jumping, trade turn-outs, handicrafts, sheep trials are all introduced by a shot of the relative page of the programme. But the film, while full and informative, is a little remote. The careful build-up loses some of its point when little is made of the people for whom all these preparations are put in train. More cut-in shots of the crowd are needed.

The Camera and the Countryside

E. Freeman's *Thatching a Hay Rick* (200ft., 16mm., colour) is a good example of the how-it-is-done film. One imagines that Mr. Freeman was attracted in the first place by the pictorial possibilities of the process, but although every shot is well composed and continuity is neatly established, he has not allowed the pictorial element to over-ride everything else.

Films about farm life are among the most unsatisfactory made by amateurs. They so seldom show more than the casually observant eye sees and tend to be obsessed

with pattern to the exclusion of fact: the pattern made by the plough, the harvesting machine, the wheel in the cart track, the over-corrected sky. All this makes nice pictures—but quite empty, purposeless pictures. *Thatching a Rick*, on the other hand, does show how the job is done. The camerawork is expressive without being unnecessarily dramatic, and the few subtitles are informative.

Speed the Plough (250ft., 16mm., colour), by the same author, is in the nature of a short homily. We are shown the clearance of a patch of woodland and its ultimate emergence as a field of wheat. The trees are blown up, the timber is sawn, the ground ploughed, the grain sown. "You, too, can help grow more food," says a sub-title—shots of people working in an allotment—"Start now!" The film is soberly handled and effective for its length.

Good, But Too Long

Sheep Shearing (325ft., 16mm.) by S. Whiteley is interestingly enough compiled and certainly well photographed, but it is much too long. The sequence showing the sheep being thrown into a stream and that of the actual shearing operations in particular need drastic cutting. And although we are shown the procedure in quite meticulous detail (evidence of careful planning), it is all familiar material of the kind one is prepared to take for granted.

Apart from the information that the sheep are left for a week on the mountainside to dry, we are told nothing that we do not already know or could not readily guess. We have seen many films of sheep shearing but we still do not know how much wool is grown in a year by the average sheep. The subject in itself is scarcely of sufficient significance for detailed narration without comment, but on the credit side *Sheep Shearing* has been conceived and executed as a film, with a beginning and an end.

Finally, the film plays. The stolid thoroughness with which *Venturers* (1,600ft., 16mm.) by Kinescout Productions has been made is its undoing. There is far too much unnecessary detail which hinders its development and puts a powerful brake on the action. Too many film plays do not have enough detail. They are merely filmed synopses which show cause or effect but rarely both. In 1,600ft. one has room to spread oneself but much of the footage might just as well not have been there for all the bearing it has on the unfolding of the theme; indeed, it would have been much better omitted.

The lack of selection is also apparent in

Phil Karlson is seen here directing a scene for Columbia's Technicolor production "Lorna Doane." For mobile close-up work such as this the big Technicolor cameras cannot be used. The cameraman has an ordinary Arri block and white camera loaded with Monopak stock—a 35mm. material similar to Kodachrome—from which prints of cut-in shots can be made.



the camerawork, the film being at times rather tiring to watch because of imprecision of angle. Very often there are four people in the scene, none of them being picked out for special emphasis, so that one does not know which of them to watch—and it is too troublesome to try and take them all in at the same time. Yet although the plot does not bear too close examination, it gets by, and there are high-spots of good, vigorous action. The blowing up of the house is very well done, and there is some quite exciting fighting.

Venturers is an adventure story film for boys containing some very effective material, and a vast amount of care has been bestowed on it. It will doubtless be popular with the audience for whom it was designed but they would like it better were it pruned.

A Briskly Told Joke

From the large canvas to the vignette. In 50ft. of 9.5mm. G. F. Bradley expands the caption to a joke into a brisk little story. *Sold* introduces us to a salesman who, cheerfully ignoring the protesting housewife, smothers the carpet in dirt in order to demonstrate his vacuum cleaner—to find that there is only gas in the house. But the sub-title: "I can't use it" is scarcely necessary. We say that *Sold* 'introduces' because in effect it is really too brief. The presentation, however, is taut, and cutting and photography are nicely managed.

Brisk handling also characterises C. A. Pilling's *Thanks, Mr. Fawkes* (250ft., 9.5mm.). It is happily compounded of events leading up to Guy Fawkes night—buying fireworks, collecting wood and so on—and the night itself. The shots are significant and a pleasant little picture results.

New Horizons (400ft., 16mm., colour) by the Halifax C.C. is a sincere but slow-moving scout recruiting film. A boy is caught stealing apples, is taken to a juvenile court, told "No pictures for six months." All this is well done. Aimlessly wandering about, he comes across four scouts and eyes them with interest.

Which Audience?

He goes into a library and looks at a book on scouting—close-ups of a number of pages about sea scouts, camping, etc., the pages being removed in the manner of a wipe to reveal the actual scene. But among the activities he reads about or imagines are a religious service in camp and physical training. At whom is the film directed: parents or boys? A boy would scarcely regard these as an inducement to join. This preliminary matter takes up two-thirds of the film.

The last part shows him being accepted as a scout; there are a few shots in which he is seen being taught to tie knots, read signs and carry his staff. Then a group climbing a hill and *The End*. Construction is not always adequate, but although the film is pleasant enough and the sincerity of the

(Continued on page 1227)

It's a Deal

A SCRIPT FOR AMATEUR FILMING

By OSWELL BLAKESTON

We should have thought that eight scripts would have been plenty to go on with, but since we announced publication of the last of the series (it appeared in the February issue) we have received many requests for more—most of them from younger readers who wanted something specially for themselves.

So we asked Mr. Blakeston to prepare another script for family filming. It's just a romp—far too slight for club filming—which will have very little appeal to a general audience. It would be of interest only to people who *know* the players. That means that the four tramps featured in the film and the other characters who also put in an appearance should be members of the family or family friends.

You shouldn't try and rope in casual acquaintances because they are better actors or more photogenic than Uncle George or your young brother. The idea is to make a light-hearted personal film as a record of your family and friends, but giving it a fictional background so that they have something to do instead of being left to act the clown in front of the camera, to the embarrassment of themselves and everyone else.

Quite frankly, a film made closely to this

script would stand practically no chance in the Ten Best (though it might well make the grade in our Intermediate competition which closes on Sept. 31st). It is just a vehicle for beginners to feature folk who are no shakes at acting and whose character doesn't have to be carefully established because the audience knows them so intimately.

Even so, the practised hand might find the unpretentious plot worthy of some study because, although very simple (no interiors, parts for everyone, no continuity puzzles) it nevertheless makes use of the element of surprise. Many folk would expect to see the tramp being put to work in the vegetable patch for the spade sequence and a jewel theft for the diamond sequence. Instead, the obvious is neatly short-circuited—and that's one of the requirements of successful plot construction.

IT'S A DEAL

Scene 1. Fade in. The camera is up a tree, looking down on four tramps. They are squatting on the ground, and one is dealing out cards.

2. A closer shot. The cameraman is on terra firma, but his camera is still high up and levelled down. The dealer has distributed the cards, and the tramps are picking up their hands.

3. A close shot of one of the tramps, arranging his cards. This shot is taken as if from the centre of the square in which they are sitting. For practical purposes, we will reseat our heroes for this shot, placing them further apart than we have shown them in the group shots. This will not be apparent in Scene 3 as the camera *pans* from tramp to tramp, holding each in close shot. They are equidistant from the camera, so each is in focus as the camera swings over to him. The camera thus establishes their characters, and then it returns to the first hobo who is about to call his bid. He is a jovial fellow, and he smiles as he says:

Title: "One Club!"

After he has spoken his title, his expression changes.

4. A slightly longer shot of 3. The Joker (make-up based on The Joker in a pack of cards—a part for Junior, this)



appears at the hobo's side as if by magic. (The cameraman stops turning; The Joker jumps into position; the cameraman begins to turn again). The Joker folds his arms and grins impishly at the hobo.

5. A close shot of the tramp. His forehead suddenly creases. He is thinking about something.

6. A medium shot of The Joker, who laughs and then vanishes. (Same camera magic as for the appearance).

7. Same as 5. We get the idea, from the tramp's dismal expression in close shot, that the word "club" has suggested something. We realise that we are about to see his thoughts as the camera quickly blurs out of focus.

8. A close shot. The camera slowly comes into focus, showing us our tramp tending a fire of piled twigs. A tripod of sticks holds a can of boiling water over the flames.

9. A longer shot of 8. We see now that he has built his fire on a golf course. (This will certainly have to be faked; but a flag somewhere in the scene will give the idea).

10. A medium shot from another angle. The camera is looking down on him as he crouches by the fire, gazing towards the camera. He is holding a spoon in one hand. Then his attention is riveted by a golf ball which rolls slowly into the picture towards the flag in the foreground. He grabs the ball.

11. A close shot, from another angle, of the tramp dropping the golf ball into the can of boiling water.

Title: They're tastier with salt.

He gropes in a tattered pocket and produces a battered salt cellar and a chipped egg-cup.

12. A large close-up of the can, where the golf-ball is cooking. His hands come into the picture. With the spoon, he lifts the ball out of the can and places it tenderly in the egg-cup.

13. A close shot of the tramp. He is holding the egg-cup, which now contains a real egg (as round in shape as possible). He takes the top off the egg, applies the salt, and begins to eat with relish.

14. A longer shot of 13. We now see an infuriated lady golfer standing behind him. She is trying several of her clubs to find the best for her purpose. When she has selected the right one from her bag, she raises it high in the air and brings it down with a smack on the cranium of the vandal who is eating her ball!

Title: "One club!"

(This title should be in tiny letters, to express uncertainty. The hobo has scared himself with his recollected adventure on the golf course! The title goes slowly out of focus.)



15. Same as 7. The picture comes into focus, and the jolly tramp looks miserable as he rubs his head, meditatively. The camera pans to the second tramp, an immense, burly fellow. He grins as he looks at his cards.

Title: "One diamond!"

After he has spoken his title, his confident expression changes.

16. A slightly longer shot of 15. The Joker appears (as before) beside the second tramp, strikes an attitude, and vanishes (as before).

17. Same as 15. The tramp's face goes out of focus as he remembers . . .

18. A medium shot slanting across a town pavement. The picture comes into focus and reveals our second hobo idling towards the camera. He stops to look into the window of a junk shop.

19. A close shot of the window from his viewpoint: the usual miscellany of goods.

20. A large close-up of a notice in the window among the junk.

(N.B.—The most charming of the family's ambassadors to be chosen to persuade some junk merchant to put the notice in his window for a few minutes). The notice reads:

*Wanted
Rough Diamonds*

21. A close shot of the tramp standing near the window. He straightens up, shifts his hat to a more rakish angle, dusts his hands together, and smirks at himself in the window glass, etc. His expression clearly says: "What about me for an ideal rough diamond, eh?" Then he moves to the door of the shop as the camera pans with him. The door swings shut behind him; but a second later it comes flying open.



The tramp hurtles through the door and collapses on the pavement. The door of the shop opens again, and the shop-keeper emerges with a croquet mallet. He takes careful aim and crowns the tramp.

Title: "one . . . er . . . rough diamond!"

Once again, the title is in tiny letters, showing that the tramp is shaken by the memory of his misfortune. (Incidentally, members of the audience who have not yet got the joke, are now given a chance to catch up!) The title wavers out of focus.

22. Same as 17. The picture comes into focus, and the burly tramp rubs his head, ruefully. The camera pans to the third tramp, a derelict dandy. He says, eagerly:

Title: "One heart!"

After he has spoken his title, his expression changes.

23. A slightly longer shot of 22. The Joker appears behind the third tramp, strikes a pose, then vanishes.

24. The tramp's face goes out of focus as he remembers . . .

25. A medium shot of a pretty girl standing on the promenade. The picture comes into focus and we see that she has a parasol and a book tucked under one arm. She opens the parasol and drops the book. Our dandified tramp darts into the picture. He picks up the book and hands it with an exaggerated bow to the girl.

26. A close-up of the girl. The utmost disdain! She says, with a curling lip:

Title: "A gentleman takes off his hat to a lady."

Continue shot of her speaking.

27. A closer shot than 25. The tramp is elaborately removing his hat. The girl drops the book again, and closes her parasol. The tramp, still holding his hat in his hand,

stoops to pick up the book for the second time.

28. A close-up of the tramp as the girl's parasol slaps across his bald head.

Title: "er . . . no bid!"

For the third time, the tiny letters which dissolve out of focus.

29. Same as 24. The derelict dandy comes into focus as he ruefully and delicately places a hand on the top of his head. The camera pans to the fourth tramp, a seedy individual. He beams as he makes his call:

Title: "One spade!"

After he has spoken his title, his expression changes.

30. A slightly longer shot of 29. Again The Joker appears and again vanishes.

31. Same as 29. The picture goes out of focus.

32. A close shot. It comes into focus and reveals the fourth tramp unscrewing a notice from a garden gate.

33. A closer shot of the notice. It says: *No hawkers or circulars.*

34. Same as 32. The seedy tramp has unfasted the notice. He carries it off, and the camera pans with him as he moves to the next garden gate. He opens the gate and goes in.

35. A medium shot of him walking down the garden path. He knocks at the door which is opened almost immediately by a frail woman.

36. A close shot of them both. He holds up the notice he has stolen from next-door. He is obviously trying to sell it. The woman smiles sweetly and says, "Why, that's just what I want!" (No title). She takes tuppence from the purse in her apron pocket, hands it to him, and quickly takes the notice.

37. A close-up of the tramp. He looks at the two coins, bites them, and glowers. Then he says:

Title: "It's worth more than two d. lady . . ."

38. A reverse-angle shot of the lady. Her expression hardens, abruptly. She holds up the notice, jabs her finger viciously under the word: "hawkers" and snaps:

Title: "Are you trying to beg? I call . . ." We cut back to the woman who is working herself into a fury.

Title: " . . . a spade a spade, my man."

39. Same as 36. She seizes an umbrella (or anything else you like) from the hall and brings it down with a wallop on his head. The picture spins round (the camera is rotated), and blurs out.

40. Same as 31. The seedy tramp comes into focus. He claps a hand to his forehead and whispers:

Title: "Pass!"

The tiny letters of indecision again for this title.

41. A large close-up of the sardonic face of the Joker. He says:

Title: "Thank you for the password. Now I can come into your circle!"

42. A medium shot showing The Joker, who has "materialised" in the middle of the tramps. (Before, he has only stood behind them: and we gather that he has been unseen by the tramps). The players are amazed by this apparition in their midst.

43. A close shot, taken from a low angle, showing The Joker, brimming with menace.

44. A series of large close-ups of the tramps, utterly bewildered.

45. Same as 1. We look down on The Joker standing in the middle of them.

Title: "Gentlemen! my call is . . ."

46. A large close-up of The Joker, who begins to pronounce the words:

Title: "Four . . . no tramps!"

After this cut-in title, he laughs wildly.

47. Same as 45. The tramps throw their cards into the air. Then—they vanish. (The cameraman stops turning as they run from the picture). The Joker is left, revolving on his heels and making magic passes with his hands.

48. A close shot of him. He takes some cards from a pocket in his dress, fans them and holds them out towards the camera.

49. A large close-up of the cards—a hand full of Jokers. (At least they are so arranged that it appears to be).

50. A large close-up of him, looking full of mischief. He says:

Title: "It's a deal!"

He winks at the audience after he has spoken.

51. Same as 49.

Fade out.

THE END.



8mm. and 9.5mm.

Vanish from the Prize List

I.A.C. COMPETITION RESULTS

For the first time since 1934—when it was originally presented for competition to the Institute of Amateur Cinematographers—no one has claimed the A.C.W. plaque 'for the most meritorious work in 9.5mm. or 8mm.' There is no film in these gauges among the prizewinners in the I.A.C. 1950 competition; only one 9.5mm. film figures among the Highly Commended entries, and only one 8mm. among the Commended.

This state of affairs is likely to cause dismay and possibly dissension among supporters of these gauges and of the Institute, for hitherto the I.A.C. has been a stronghold for them, it being many years since a 9.5mm. film captured a plaque in the A.C.W. Ten Best competition, although 8mm. has gained a place from time to time. But we are quite sure that the judges (who this year have not apparently called upon the assistance of notabilities in the professional cinema) have acted rightly in withholding the award. If there was no film worthy of it, it would have been degrading the smaller gauges to have tolerated a standard considerably lower than that attained in the past.

The Way Ahead

Of course, this is a nasty pill for the 8mm. and 9.5mm. man, but it would have been nastier still had the judges regarded 8mm. and 9.5mm. as lame gauges which need to be helped along. The way to rejuvenation lies in better craftsmanship, not in rueful acceptance of the second-best. It must, however, be admitted that the user of these gauges is not encouraged to enter his work in the national competitions for he knows that it is inevitably at a disadvantage in large-scale presentations compared with 16mm. And large-scale presentations are a feature of these competitions.

It is true that the I.A.C. films are not so extensively circulated as the Ten Best and that there are no conditions as to size of audience to be observed, but they are quite widely shown nevertheless, and selected films are available on hire to individuals.

It is natural, therefore, for the 9.5mm. (or 8mm.) man to feel that the 16mm. user will enter in force and that the smaller gauges will be numerically weak. Obviously, the smaller the entry, the smaller the chances of success.

The fact is that these gauges are mainly used for home showing. Users of them do not, generally speaking, go in for competitions. It would, indeed, be wrong to try to take 8mm. and 9.5mm. from the home and send them tagging after 16mm., but at the same time every film maker needs the stimulus of an audience—and too few 8mm. and 9.5mm. enthusiasts think of their audiences. Anything will do for the family!

Consider the Audience!

As good films can be made on these gauges as on 16mm., but they will never be made as long as the impression remains that, because a film is designed for an audience of ten people, it does not demand the same care in production as one planned for an audience of hundreds. It might not—probably would not—require as much time and work to be expended on it, but it does require the use of the same sort of technique. And surely one insults one's family and friends by regarding them as indiscriminating folk who will put up with anything that is slapped on the screen?

The 8mm. and 9.5mm. user need to have greater pride in their craft. They must not be intimidated by the solid phalanx of 16mm. No judge who knows his business would reject a really good film merely because it was made for a limited audience. Indeed, the family film is potentially of the widest possible appeal, for are we not all members of families? Go to it, 8mm. and 9.5mm.! The ball's at your feet and the goal is wide open.

Regret at the absence of these gauges from the 1950 I.A.C. competition prize list is to some extent offset by the pleasure of welcoming back to it the Stoke-on-Trent A.C.S. Their prizewinning films of some years back (notably *It Never Rains* and *Nancy's Garage*) are still happily remembered. This year, with *Jael's Nail*, a 650ft. comedy, they scoop the pool, winning the *Daily Mail* challenge trophy for the most outstanding film entered, the London Film Productions' gold cup for the best club film and the Wallace Heaton trophy for the best photography.

It deals with the adventures of a man who finds the nail with which Jael killed Sisera. Naturally enough, after having been used for so unpleasant an operation it has acquired a malignant influence which the

finder exploits to confound his neighbours.

Seven films share the ten remaining awards. The ACW plaque for 16mm. films went to the Southwick Players for *Tides of Fortune*, 420ft., described by the I.A.C. as 'a story of Coastguards' activities against smugglers in bygone days, with most authentic looking costumes, etc.' *Time Flower*, 400ft., by Christopher Simpson, which won an I.A.C. silver medallion and the Bassett Lowke trophy for the best film by an I.A.C. member, is a study which makes use of Freudian symbols to convey conscious and unconscious states of mind.

One Dinar More, 250ft., Kodachrome, by J. N. Unwalla, is hailed as 'containing some of the best colour photography ever seen in the competition', winning an I.A.C. silver medallion and the Sheffield Photo Co. trophy for the best colour film. 'This film,' write the I.A.C., 'which is really a story with a moral, pointing out the evils of avarice, is filmed entirely in an Indian setting.'

A bronze medallion and the *Mini-Cinema* cup for the film showing the greatest technical proficiency were awarded for the Crouch End A.C.S. 600ft. comedy, *Taken for a Ride*. A married man singularly fails to enjoy his day at the sea with two young ladies. His car is stolen and when he regains possession of it he is unable to prove his identity and is arrested on suspicion of being the thief.

Award for Non-Sync. Accompaniment

People of Paper, 350ft., Kodachrome, by Fourfold Film Unit, which wins a bronze medallion, deals with the making of paper dolls for shop window and publicity displays and concludes with a sequence in which two of the dolls assume human form. *Spring*, 160ft., Kodachrome, by Peter Hall, wins the Lizars trophy for the best film made by a novice, and to J. J. Butterworth went the Twyford cup for the best non-sync. accompaniment to a prize-winning silent film (*In the Shadow of Cader Idris*).

Highly Commended: *Eggs for Breakfast* (Kodachrome), by P. Bowen; *Go West, Young Man* (Kodachrome) by J. Barton; *Out of the Rut* (Kodachrome) by Planet F.S.; *Snap* (9.5mm.) by Crouch End A.C.S.; *Table Top Ballet*, by C. F. R. Simpson.

Commended: *A Busy Afternoon* (Kodachrome) by Dr. Ian Dunnachie; *All at Sea* (Kodachrome) by J. Verney; *How to Catch a Burglar* (S.O.F.) by Fourfold Film Unit; *Ring the Changes* (8mm.) by J. W. Portch; *Silver Lining* (Kodachrome) by G. Wain; *This Man is Dangerous*, by Philip Grosset; *Uncommon Clay* (Kodachrome) by J. G. Dathan; *Witchcraft* (Kodachrome) by Southwick Players.

Pages from

A LONE-WORKER'S DIARY

By J. VERNEY

Feb. 1st. Do you hold on to your shots too long? I'm sure most of us do. As a tribe we exhibit a chronic reluctance to cut. Peter Bowen, who made *Eggs for Breakfast*, one of the 1949 Ten Best, has been explaining how he tells if trimming is needed. He runs his rough-cut films through at sound speed, and if they seem to move at the right pace, then he knows they need further cutting! When I saw the extract from *Eggs for Breakfast* in the film, *Filming for Fun*, at the local cinema (it was projected at sound speed, of course) it seemed to me to be too fast-moving—which is a sure indication that the original cutting for 16 f.p.s. was O.K.

Feb. 6th. Thumbing through my pre-war Pathescope catalogue of library films, Charles gloated over their range and value for money, but said he wished more of the early silent classics could be made available again. He's very practical-minded, pointing out that one has to run silent versions of sound films at something approaching 24 f.p.s., thus increasing running costs in terms of screen time!



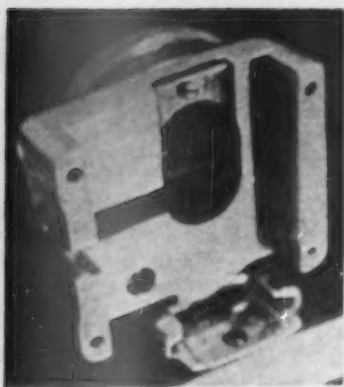
Miss Pamela Homer operating her newly-acquired Koda-scope 8-45. (See entry for Feb. 14th).

It may have been the weather or class Z uncertainty, but he was certainly in a critical mood. The general condition of library films next came in for castigation. As I pointed out, the large number of "toy" machines are probably to blame. I mean those without proper sprocket feed which have been adapted to take the larger "super" reels. The owner of a modern machine is forced to put up with damage in the form of torn sprocket holes, etc., and so hire charges can never be as low as they might be.

From toys we progressed to 9.5mm. sound projectors. What did I think of 9.5mm. sound? Undoubtedly it's a modern miracle but there's one small point: I wish the picture height would be slightly reduced to give a more normal format. The format of the television picture in this country has been recently altered from a 5:4 aspect ratio to 4:3. Could the same be done with 9.5mm. sound, perhaps? Providing the frame line was kept black, it would not be essential to alter the projector gate mask on old machines. When 35mm. sound films came in, picture size was altered to make room for the track, and a thick frame line resulted. This space is used for splicing, and this is the reason why splices never show on the professional screen.

But it is for home use that 9.5mm. sound has found its place. Hire rates are very reasonable and there are plenty of short films available. I think there is much to be said for the practice of re-editing professional films down to a more reasonable length for home exhibition; their entertainment value is often increased thereby.

Feb. 12th. To-night is Club Night! Although I am really a lone worker I do visit a club sometimes. It is always pleasurable to talk cine over a cup of coffee, and one can learn quite a lot from other members. Tonight it was a



An inside view of the viewfinder parallax device on Mr. Verney's camera. (See entries for Feb. 17th and 23rd.)

showing of first films, including one of mine made in 1936 on 9.5mm. It was certainly a lesson in what not to do! One member wished he had brought a supply of travel sickness tablets, as the screen pictures swam all over the place.

Practically every raw beginner presented us with some fine examples of "hose-piping", but the interesting point was that the members who had taken up movie making *since* joining the club turned out the best first films. For myself, I did not take up movies until I had been a regular reader of *A.C.W.* for some time and so my first effort, I flatter myself, was not among the worst. However, it is not always the oldest and most experienced cinematographer who makes the best films. Some people seem to have a natural flair for the work.

Feb. 14th. I mentioned in my diary last month that Pam, who bought a Kodak 8-20 camera recently—I still think her conversion to movies is part of my doing!—was thinking about getting a projector. Well, she has one now—a Kodascope 8-45—and is very pleased with it. One could have wished for a quieter motor, and occasionally the spring wire motor belt breaks and is a bit troublesome to renew, since one has to do some dismantling.

A good point is the way that the pressure plate is easily removed for cleaning, but the position of the leaf spring unfortunately renders part of the

back gate somewhat inaccessible. The pressure plate was found to rub the picture surface slightly as supplied new but some careful work with a fine jeweller's needle file removed the high spot and at the same time the relieved channel up the middle was considerably deepened.

A test was then made with a continuous loop to make absolutely sure that no scratching could possibly occur to precious personal films. I soon found that the safety shutter kept dropping unless the speed was kept well above 16 f.p.s., so I removed it altogether. In my experience many automatic safety shutters are unnecessary unless one wants to show stills. If they start to give trouble one is better off without them.

This particular Kodascope is a post-war edition of the pre-war 200-watt machine but is fitted with a 300-watt lamp. Oddly enough, the latest British model 8-46 is once again fitted with the smaller lamp. (Was trouble experienced with overheating?) But Pam's Kodascope is giving every satisfaction with its 300-watt lamp, and the extra illumination is certainly well worthwhile. She'll want a screen now, of course. I'm all ready with suggestions!

Feb. 17th. Two vital shots spoilt by parallax errors—and my camera has parallax correction. I could kick myself. I must have forgotten to re-set the finder eyepiece after taking a big close-up the other day. The more frills to one's camera, the greater the chance of making mistakes. I wonder, could I make my camera more foolproof? Perhaps if I could arrange for a coloured warning device in the finder to indicate whenever the parallax adjustment was set to near distance, the problem might be solved.

Feb. 20th. Had any jam lately? I have—with a cassette-loading camera I borrowed a few days ago. Don't mistake me, cassette-loading is a fine idea. It has the prime virtue of being utterly simple and certainly obviates the edge fog troubles common with the other gauges. In fact, the only snag appears to be this risk of jamming. The reasons for it can generally be attributed to the friction of the film in the light

trapping chutes, incorrect take-up tension and over-filled chambers. The old intermittent sprocket Coronet camera (original cost about 55s.!) used to be singularly free from this trouble, no doubt because a much stronger take-up tension could be employed. And my faithful old 9.5mm. charger seldom let me down.

I remember the heated arguments in A.C.W. before the war about the need for spool-loading 9.5mm. cameras. Well, the Argus came—and went. And the Bolex H.9 has not re-appeared in the post-war range. I used to own a 9.5mm. Cine-Nizo, 50ft. spool-loading, sprocket-feed, back-wind. It was absolutely reliable. I never had steadier pictures and never experienced fogging of edge or sprocket holes, though it was a tricky business attaching the leader to the narrow spool. Yet when I came to sell it I had difficulty in disposing of it. No, the charger wins on most counts with the average amateur who finds the 30ft. length just right.

Feb. 23rd. Today I carefully dismantled the viewfinder parallax slide of my camera and decided that a colour screen could be fitted which would “interfere” with the view as soon as the eyepiece was moved across from the infinity setting. The photograph on page 1212 shows how this was achieved.

A recess, just over 1/16 in. deep, was carefully formed in the main body of the viewfinder eyepiece. Two sawcuts were made on either side and the surplus metal in the middle removed by means of a small “warding” file. A strip was cut from a piece of 1/16 in. deep amber clear “Perspex” with a hacksaw and carefully filed to fit the recess. The slide was then re-assembled and, when the exact position for the colour ‘screen’ had been located by trial and error, the position marked. The Perspex was then firmly secured with a 12 B.A. counter-sunk screw and the remaining part of the strip cut off and neatly filed flush. Yes, I know, I’m lucky enough to have the necessary drill and tap, but I’m sure I could have got assistance from a watchmaker had I needed it.

Feb. 24th. Can’t get away from 9.5mm. ! Charles has been round again.

We agreed that one of the attractions of this gauge is the way it makes use of the largest picture area in relation to the overall width of the film. With 8mm. and 16mm. film quite a large area which might be used for pictures is taken up by the sprocket holes. So the nine-fiver feels that he is not paying for sprocket holes and with his larger picture area gets sharper pictures at lower cost.

To a certain extent that’s true, of course, but sprocket hole margins on 8, 16 and 35mm. film are not wasted space: they are safe handling area for the film through the gate and sprockets, ensuring complete absence of scratch with good apparatus. I don’t think there’s very much in this question of wasted picture space, because after all, it could be said that the location of the sprocket holes on 9.5mm. has the effect of considerably increasing the thickness of the frame line and thus reducing running time to practically the equivalent of 16mm.

At first sight the transit of the film by sprocket holes down the centre seems sounder practice than picture shift by perforations at the side but it doesn’t always necessarily work out that way in practice. The claw in a 9.5mm. machine has to work on sprocket holes not so fully supported as in the other gauges. Furthermore, a claw pulling down the film from one side takes up any slackness in the gate channel and so positions each succeeding picture more accurately.

Good quality modern projectors, however, give clear flickerless pictures with complete freedom from the scratching and torn sprocket holes which used to be so troublesome in the early days. The post-war 9.5mm. projectors are mostly all built on sound lines—indeed, the same machines, modified only for the different gauge, are put out on 16mm.

WEEK-END CINE COURSE

George H. Sewell, F.R.P.S., Stanley Reed, Tony Rose and H. F. A. Hammond are collaborating in the presentation of a week-end residential course on amateur cinematography which is to be held at Missenden Abbey Adult Education College from April 20th - 22nd. There will be demonstrations and lectures on film making from script to screen (including titling), and among the films to be shown are *The Three of Us* (8mm.), *Marionettes*, *Eggs for Breakfast* and *Paper Boat* (all A.C.W. prizewinners). Scenes will be staged and shot for the purpose of illustrating the technique of handling camera and lighting, and members will be invited to use their own cameras. Details can be obtained from the Warden, Missenden Abbey, Great Missenden, Bucks.

ODD SHOTS

SELECTED AND PRESENTED BY GEORGE H. SEWELL, F.R.P.S.

Make-Up. Can't find jobs for your club members? Why not invite one to become a make-up artiste? In the early days, when we had no pan film, make-up was a bit fierce, but to-day with fully sensitive film and Pan-Cake and Pan-Stik preparations which do not clog the natural textures of the skin, creating make-up is a joy. And corrective make-up will do wonders to the over-plump or too thin. Incidentally, the London County Council teach the subject at evening schools, and I have no doubt similar facilities are available in provincial centres.

Super-imposed Titles. Sorry, but I don't believe in them and deprecate their popularity. They were originally used as a makeshift method of conveying the translations of dialogue in foreign languages, and have no basis in artistic theory. It seems to me that they commit the fundamental crime of requiring the audience to apprehend two things at once. Co-ordinating hearing and sight is often difficult enough, but when sight has to perform two functions at the same time, the strain on the viewer can be considerable.

Titles are just as much visual symbols as the pictures with which they are associated. They can have literary content, pictorial content and duration just as pictures have, and should flow with the film without any sense of interruption. One way towards achieving this is to cut down drastically their verbal content. Some title writers are as prolix and as far off the point as an unpractised after-dinner speaker—and as boring.

Precision Filming. Macroscopic cinematography (greatly magnified pictures of subjects visible to the naked eye) demands sturdiness of the supporting equipment plus the facility for rapidly and accurately positioning the camera. The same attributes are desirable in a titling outfit, though not to

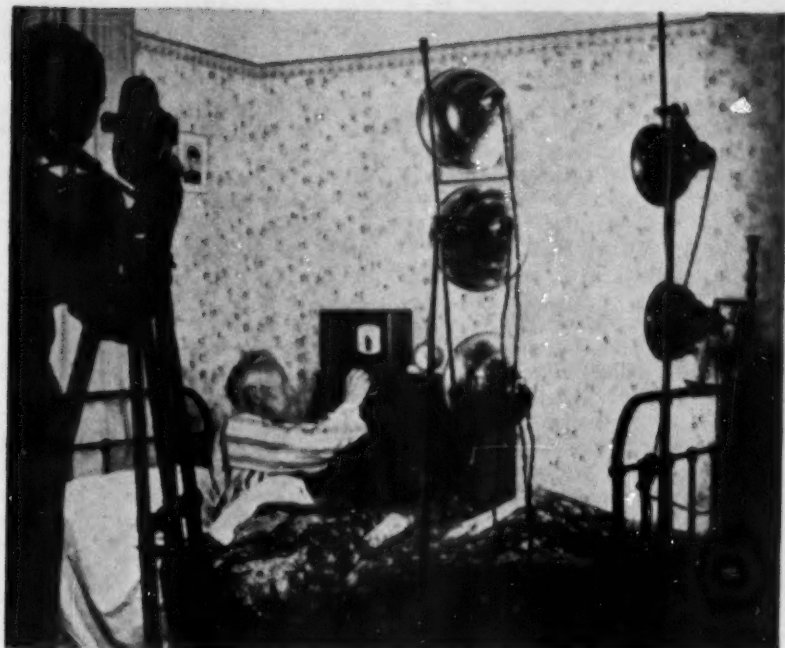
quite the same high degree. The ideal solution to the problem is some form of optical bench, the nearest practical approach to which is the simpler form of metal worker's lathe bed, minus the head stock and tail stock, etc., but with longitudinal and cross slides retained.

Of course, a new lathe bed would be most expensive, but second-hand ones—the most suitable is the round-bed Drummond—appear from time to time in Government surplus stores. An instrument with a lead screw for screw cutting can be used as an accurate control for inwards and outwards tracking shots on titles and similar subjects. For macroscopic work the bed should be erected vertically on a heavy metal base.

Finder Hood. Camera manufacturers take great pains to hood the taking lenses, but seldom trouble about the finder. Generally the front element is quite flat, thus inviting light to fall on it from all directions; in one type of finder there is no protecting tube between the front element and the eyepiece, so that light can fall upon both.

Try this easy experiment: place your camera so that it faces nearly towards the light, that is, so that the sun's rays do not get right down inside the taking lens and fall on the glass. Now, looking through the finder, get an assistant with a piece of card to cast a shadow on the front finder element. By alternately removing and replacing the card you will see what a great improvement in visibility can be effected by the use of a hood.

Now make up something to do the job. For the folding type of optical finder with separate front and rear elements and another lens moving up and down between to alter the field, the best device is a removable tunnel-shaped cover that can be dropped over the system and removed instantly when necessary.



Planet Film Society, who are presenting the 1950 Ten Best premiere (details on page 1105) have a useful range of equipment to call upon for their production activities. This photograph shows a scene in the making from their light comedy, "Out of the Rut."

Crank or Key ? The T-key provided on some cameras for winding the motor is excellent when the camera is held in the hand, but is much less satisfactory when it is on a tripod and must not be taken off between shots. It is worth while having a crank handle made to fit into the winding socket. Its square spindle should be rather longer than that of the key so that the arm can be long enough to give a good large sweep. I know one man who still prefers the old fashioned crank-driven tilt on his tripod head. The crank handle performs the dual function of operating the head and winding the camera.

Lens Marking. A serious worker wants to know what is the most practical form of marking for the aperture and focus figures on lens barrels. My own preference is for white figures on a semi-matt black background, for they are visible under almost all lighting conditions. Engraved figures on shiny metal surfaces can be quite indecipherable, even in good light. Incidentally,

although all lenses should be mounted so that the datum lines can easily be seen by the operator, it may happen that this becomes difficult to accomplish in some experimental set-ups. A small dental mirror can be used to advantage in such cases.

Tell-tales. A camera specification I was reading recently recommended an audible warning signal to show when the motor was getting near the end of its winding. Some cameras have similar audible warnings for other purposes. I am not in favour of such devices, having worked in very noisy places where they could not be heard. A rather better system causes the motor control button to pulsate under the operator's finger so long as the motor is running, but even this signal can sometimes be overlooked in the excitement of taking a scene.

One of the most efficient ways of signalling is to interpose something into the finder system. For example, on an early model of the Pathe camera the lens cap was on a string that lay across

the front element of the finder when it was on the lens. In the 35mm. Newman camera the edge of the transparent dial of the footage meter rotates just behind the front element of the finder, and in another instrument with built-in filters the finder is obscured by a filter of the same colour as that in use on the taking lens.

I mention these devices because a correspondent who proposed to do a series of experimental shots, necessitating the rapid fixing and removal of four different small gadgets on his camera, wanted to know how he could easily tell which, if any, of them was in use at a given moment without having to stop work to check. I advised him to have a differently coloured transparent flap on each gadget coming in front of his finder. He tells me the device works very well and that he has so far made no mistake in recording his quite complicated series of comparison shots.

Just Room for a Little One. Amateurs often envy the professional film maker the easy conditions under which he works—everything laid on, and what not. I should have liked you to see my own crowd at work a few days ago. We were making pictures in her own cottage home of a Welsh girl Eisteddfod winner.

The room measured 11' 9" by 11' 6". In it were an upright piano, a small settee and one easy chair, some other chairs, a small square table and a radio-gram; just inside the door we had a

full-sized sound-camera with blimp and four 500 watt spot lamps on their stands. Four relatives of the singer sat on the settee, and in and out of the room at various moments popped two electricians, the lighting cameraman, the camera operator and myself. I must confess that we didn't quite play fair—we put the sound recording crew out in the scullery—but the boom operator had to come inside during takes to hold the microphone.

Just as a bit of a change we spent the evening of the same day working in a steel factory shed about sixty feet high, a couple of hundred feet or so wide and at least a quarter of a mile long.

Pats on the Back. I think I may need a new size in hats. One club has just honoured me by re-electing me as its president, and another has made me its vice-president. I have been in regular correspondence with a third society whose chairman writes and tells me that: "Your letters are kept on a folder available for any member. It promises to become the most popular 'book' in the Society's library."

Another old friend of "Odd Shots", Mr. W. S. Dobson, sends me two cuttings from Scottish papers showing that he gained fourth prize in the first festival of the Association of Scottish Amateur Cinematographers with a film about which I had been able to give him some opinions. It is always pleasing to know that one is able to help one's fellow enthusiasts.

Filming the Cup Final

(Continued from page 1196)

anyway, the Cup Final, like many other big events, is tied up by film rights for which the newsreel companies pay a great deal of money. There are, however, local games of importance, both amateur and professional, which can be well worthwhile covering. They mean as much when shown in the district concerned as the big events do to the country as a whole.

Only remember this: however small the event compared with one of national importance, do work to a plan. Find

out all about it beforehand. Contact the officials, if necessary, seek facilities for special positions. Above all, concentrate on the crowd—even though it may be very small. If you are working on your own, get around as much as possible, but don't just scurry about merely for the sake of getting a change of viewpoint. Determine beforehand where you ought to go and what you ought to film. Allot so much footage for this aspect, so much for that. And all the time keep one eye on the game. It's not usually very difficult to predict in which half of the field most of the play is likely to take place or which players are worth watching.

Provincial Shows of the 1950 Ten Best

Booking Begins on April 23rd

We are pleased to announce that, as in previous years, sets of a selection of the A.C.W. Ten Best Films will be available for presentation throughout the country by amateur cine societies, film societies, dealers and other approved organisations. The programme will be the same as that presented at the London premiere, so that intending provincial sponsors who can make the journey might find it useful to attend one of the London shows in order to get an idea of the layout of the programme, the type of music played, and so on.

We know quite well that we shall not be able to meet all requests, for although we have carefully examined every suggestion offered for regulating what has been described as "the scramble to book the Ten Best", we have found none which will relieve the crush while at the same time preserving scrupulous fairness. Several societies have suggested that we should make a charge for the films, but enquiries indicate that this would not lessen the demand; and even if it did we do not like the idea of clubs who do not or will not plan ahead being able to buy themselves in.

It has been suggested that applications from clubs which secured the dates they wanted last year should be held over until unsuccessful applicants have been satisfied this year, but it seems to us unfair that the former should be penalised because they had the foresight to book early. It has been suggested that the country should be zoned and sets of the films reserved for specified regions, but here again it would surely be unfair were a club in Zone A to be turned down while the films are still available in Zone B, reserved for organisations which had still to finalise their requirements.

We do, however, appreciate that it is often very difficult to arrange bookings of halls and that many clubs would not be in a position to make application for the films immediately their availability is announced. We therefore propose to open the booking list on April 23rd, which will give you

about five weeks in which to make arrangements, place provisional bookings of halls (with reserve date), sound the likelihood of public support, etc. No applications will be entertained before this date.

The films themselves will be available for showing from June 1st onwards. Normally the summer is a bad time for organising film shows, but the position is likely to be different this year with many local authorities anxious to provide entertainment as part of the Festival of Britain celebrations—particularly entertainment which reflects the work of local communities. Amateur films could—and should—be a valuable contribution to this Festival of Britain's arts and crafts.

As before, the films will be available as a complete programme. It is a condition of their loan that they are shown to an audience of not fewer than 200 per performance. That is the only condition. No charge is made, and the outgoing carriage is paid by Amateur Cine World. They are despatched from here seven days in advance of play date(s), inclusive of time taken in transit, to allow of adequate rehearsal. Attractive posters are supplied free and illustrated programmes are available at a nominal charge which will permit of their being sold at a small profit, should the sponsors so desire. It is expected that clubs will make a charge for admission to cover expenses.

Bookings must be for firm dates—we regret we cannot accept provisional bookings—but if you apply early enough it is unlikely that you will have to accept an alternative date. The following details should be given for inclusion in the Show Diary published in A.C.W.: name and location of hall, date(s) of show, time(s) of commencement, prices of tickets, name and address of official from whom tickets may be obtained. We know we are labouring the point, but even if your projected show will not take place until the autumn or winter, do please book early.

Cine Bookshelf

SPOTLIGHT ON FILMS. By Egon Larsen, (Parrish, 15s. 302 pp., 120 illus.)

This interesting book is set out in three parts: Film History (130 pp.), Film Production (108 pp.) and "You and the Film" (28 pp.). The first part is a condensed version, quite happily done, of the work of the already established film historians. All the old stories and anecdotes appear; some embroidered, as in the case of the unlikely audiences saw the first D. W. Griffith close-up.

The author has also introduced a slight confusion by moving about freely in time where one rather expects chronological order: this is only really serious when theories on film trends and cycles are based on wrong dates, e.g., *Gaslight* (1940) is stated to follow the psychological film cycle of 1943-45 in America. Some directors are inadequately dealt with, notably von Stroheim and Lang. Sociological implications are in part ill-founded, e.g., Mary Pickford was a millionaire's daughter in *Ragamuffin* (1919).

Only on p.77 does the author plunge momentarily into an abyss of error, claiming that the old 16-frame-per-second standard

was because the exposure needed was at least one-sixteenth of a second and, worse, that since projectionists showed the films so much faster, the players learned to act slowly. Looking at a few films of the period at once shatters this new heresy.

Summarizing, part 1 is first-class for the man who has not read Seldes, Rotha and Manvel.

Part 2 is the best of the book, and will appeal most to the amateur cinematographer. The author has gone thoroughly behind the scenes at Ealing Studios, and given a full objective account of all the leading phases of film production. Though some readers might lament that the artistic implications have been almost ignored, the fact remains that this book does not set out to explore the film aesthetics: its title is accurate. Regrets at the few references to photography will be offset by many items of interest in the production routine, in particular the script pages from *Hue and Cry*, aptly illustrated with shots from the edited sequence. The notes on the Independent Frame technique are not quite detailed enough to be of maximum interest.

Part 3 is an interesting collection of notes on foreign films, foreign and backward audiences, children's films in U.S.S.R., dubbing, statistics, finance, film societies; and the book is rounded off with a hackneyed list of films-not-to-be-missed, a glossary with some remarkable superfluties ("N.G.: No Good"), and a good index.

1950 Ten Best Premiere

(Continued from page 1185)

The theatre has a rather bigger seating capacity than that at which last year's premiere took place, but the demand for tickets grows bigger every year. The extra number of seats (not more than a total of 200) should not be regarded as providing a margin of safety for the latecomer. Further, London will be crowded with visitors seeking entertainment, for the Festival of Britain opens the week before, and the cinema is only a short distance from South Bank. So please apply for tickets early.

Application should be made to the Planet F.S., not to *Amateur Cine World*. Address it to Miss Hilda Collins, Beam Ends, Belmont Avenue, Cockfosters, Herts. Enclose a stamped addressed envelope, please, but do not send letters which require answers, for the society cannot conduct correspondence with hundreds of applicants. Postal orders, cheques, etc., should be made payable to the Planet Film Society, and it is preferable that they be crossed.

Tickets cost 2s. 6d. each for all per-

This is the sort of book one could wrongly malign with a further list of small errors. Instead, we single out for praise as examples of information well set-out the section on news-reels, p. 117: the excellent perspective of recent English film achievement, p. 95: and the information on music, p. 122. Some will enjoy the television-technique fantasy on p. 221. Everyone will be delighted with the stills, which are well chosen and excellently reproduced.

"Spotlight on Films" will interest every film-goer and will do many a service to the amateur who gets asked what cutting means, or why on earth he needs these diagrams before shooting. No more sticky explanations, just give 'em the book, which is very pleasantly produced and good value for money.

BOLEX REPORTER

Users of Bolex equipment will be interested to learn that a new quarterly magazine, "Bolex Reporter," has recently made its appearance in America. Principal features in the first number are "Ski Movies with a Bolex" and "Television Challenges the 16mm. Cameraman." It is well produced on good paper but the unfavourable rate of exchange makes it expensive here, 3s. 9d. for 28 pages, most of them a catalogue of Bolex equipment, putting it into the luxury class. The British subscription rate is 15s. per annum; the Fountain Press are the agents.

performances except the Saturday evening one, when the price will be 3s. This is not an attempt to sting those who prefer, or can only attend on, what is always one of the most popular nights. The cinema costs more to hire on the Saturday night than on the other nights. The society is giving part of the proceeds of the four shows to the British Amateur Cinematographers' Central Council.

When sending your request for tickets please indicate a second choice of performance which you would be willing to accept if all the seats for the first have gone. The sooner you apply, of course, the better the prospect of your getting the seats you want. A map of the district will be sent to each applicant.

But you don't know what the programme will be like? At the time of writing, nor do we, but we have progressed far enough with the judging to know that it will certainly be a highly significant and entertaining one. And, if the trend which has already emerged is maintained, it is likely that the programme will show an interesting difference of construction as compared with the programmes of former years.

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AGFA MOVECTOR 8mm. PROJECTOR

This post-war machine is built mainly from metal pressings, unlike most modern projectors, which have die castings. The earlier form of construction does not, however, have an adverse effect on performance. Typical German thoroughness is evident in the design which, with the press tool construction, gives the first impression that the machine is built from a large number of separate parts. First impressions are notoriously unreliable, however, for this machine has definitely been designed to a standard and has quite a good performance.

Evidence of this is provided in the gate unit, for example. The front half, complete with lens and mounting, can be removed in one piece for examination and cleaning. Pressure plates are chromed, and there are efficient side pressure springs to prevent float. The intermittent movement—double claw—has a very quick pull down. True optical framing is provided.

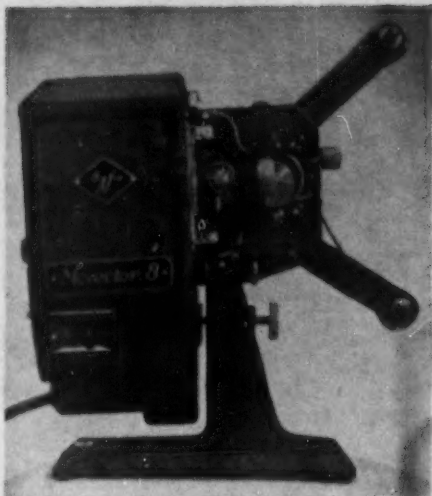
A single sprocket (32 teeth) feeds the film to and from the gate. Neat retainer roller cradles, pivoted at one end and held in place by spring plungers, keep the film securely on the sprocket. A stripper pin is fitted in front of the sprocket to guard against the unlikely contingency of the film wrapping round it.

Film Path

The film path is offset—gate and sprocket on a slightly different plane. This is relatively unimportant with 8mm. film where the gate and sprocket need be offset little more than the width of the film and the loops can be of a reasonable size.

Some idea of the compactness of the film path may be gained from the fact that the centre of the sprocket is hollowed out, the front of the lens barrel lying neatly in it. The lens is a bloomed Agfa Ocellar 2, of 25mm. focus, in a helical screw mount of just under $\frac{1}{2}$ in. outside diameter across the thread. The sensibly large inching knob is perhaps a little too close to the film coming from the top reel.

The reel spindles have conventional ball catches which clip the reels (200ft. capacity) very smoothly. They are driven by spring



Close examination of the new Agfa Movector 8mm. projector reveals that the designers have paid careful attention to detail.

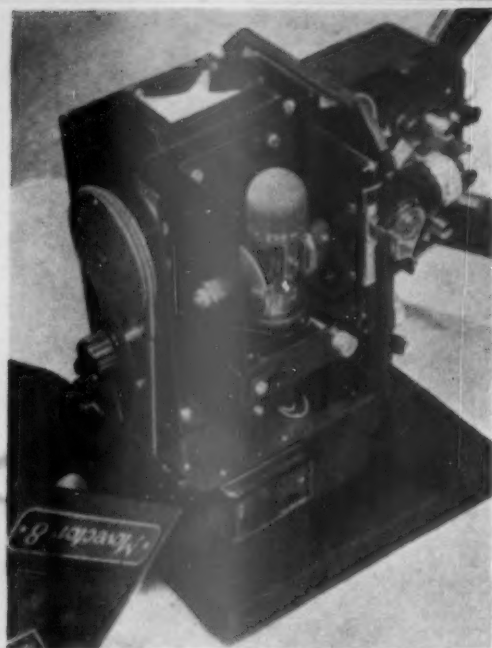
belts, the lower belt running crossed. The top belt, used when rewinding, is brought into action by the clutch, and traverses a right-angle path over two rollers.

Oil is piped from the top oiling point to the important parts of the mechanism, a wick feed ensuring that there is no flooding. A universal motor, located below the lamp-house, drives a spring belt up to a pulley in the rear of the lamp-house. The drive belt is fully accessible for replacement. The rear pulley is on a lay-shaft along the centre of the lamp-house, and connects via a clutch with the camshaft driving mechanism. Cooling is by a fan on the motor shaft.

When the still picture clutch is operated, a centrifugally-operated wire gauze heat screen drops down before the gate to protect the film from the heat of the lamp. Light is reduced to about one sixth of the normal value and still pictures can be held for at least a minute without damage to the film. The motor races when the mechanism is disconnected providing additional cooling.

The motor control gives a wide range of speeds. At the slowest the heat screen drops into the beam very efficiently, but it is not advisable to run the machine so slowly since the lamp is not being properly cooled. When cold the motor tends to be sluggish in starting—indeed the instruction book recommends that the speed control be set to "fast" before switching on.

A.C. or D.C. mains are suitable for the Movector, and a twin resistance for one specific voltage is housed in the side of the



Novel feature of the lamp unit is that the top and bottom of the condenser mount have been cut away to permit the envelope of the lamp almost to touch the condenser.

lamphouse. The model tested had a resistance for 220 volts. For 110 volt supplies, a shorting plug is used in place of the resistance.

The instruction manual mentions the use of a 110 volt, 200 watt lamp (small centre contact cap) but our machine was fitted with a 110 volt 250 watt. Possibly the slightly heavier current of the 250 watt lamp makes

PHIDELITY MAGNETIC HEADS

Four types of head, all suitable for use with standard fin. magnetic tape, are available. The head we tested, type SA, with a gap of 0.001 in., is a dual-purpose head for recording and playback. This is the type for use with a simple recorder which has one amplifier and switching of input and output for record/playback. It is generally used with a permanent magnet erase for simplicity and lower cost.

The head is well made and finished, being clamped in a two-piece dovetailed case. A drilled out bolt, fixed to the bottom half of the case, gives a one hold central fixing to the deck. The connecting wires—plastic covered and colour coded—are led out through the middle of the bolt—a very convenient arrangement.

The core consists of very cleanly made stampings which are roughly semi-circular, with shaped ends, giving a better gap flux density than a plain ring stamping. The material used is Permalloy-C, heat treated after all work has been done to produce the optimum magnetic properties.

the "220 volt" resistance suitable for our 230 to 250 volt mains.

With the mains voltage at 230 volts, the light output, measured on a 3ft. wide screen, averaged 3 1/3 foot candles—quite high for this lamp and indicating efficient optics. The shutter design—three bladed, with very narrow "dark" sectors—contributes to this high output. An interesting point is that the top and bottom of the condenser mount have been cut away to permit the small diameter envelope of the lamp to be placed almost in contact with the rear component, ensuring the greatest possible collecting angle. Springs hold the lamp firmly in position, and sideways and vertical adjustment is possible. A reflector is fitted behind the lamp.

The switch works both motor and lamp, so it is not possible to switch off the lamp when rewinding. The mains supply is via a Continental pattern two-pin plug on a length of cab-tyre cable, but a screw for the earth wire is provided on the base. We would prefer the conventional British practice of a three-core cable and plug.

The Movector is pivoted on a cast base, the bottom of the motor cover resting by gravity against a screw which provides a neat and easily moved tilting adjustment. Because of a low centre of gravity, there is no tendency to top-heaviness. It is nicely finished in a fine black wrinkle paint, with chromium plated fittings.

Price: £48 19s. 6d.

(Submitted by Agfa Ltd., Deer Park Road, Wimbledon Factory Estate, Morden Road, London, S.W.19.)

A very thin brass spacer is used to form the gap which examination under a microscope proves to be of a very high standard. The gap and the adjacent magnet surfaces are beautifully ground and polished, and the former is straight with truly parallel sides.

Connections recommended by the makers for the three lead-out wires are: one to amplifier output (impedance about 10 to 15 ohms), one to the output of the oscillator coil, the third (common) being earthed.

Inductances across the various windings of the head are stated to be 300 microhenries for the recording tap, and 2 millihenries for the whole winding. This gives an A.C. resistance for the recording winding of about 10 ohms at 5,000 cycles per second. It would seem, therefore, that using an amplifier with a 3 ohm output impedance, a series resistance of not less than 10 ohms would be required to feed the audio input winding on the head, in order to maintain the normal constant current characteristic used in magnetic recording. Otherwise there would be a loss of extreme treble response, since the magnetic head is an

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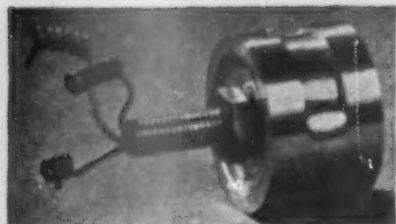
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The Phidelity record/playback head, type 5A. The head is clamped in a two-piece dovetailed case, and the three lead-out wires are colour-coded.

almost pure inductance. A loud speaker or 3 ohm resistance will be required across the output in this case to load the amplifier correctly. A 15 ohm output would need a series resistor of about 33 ohms.

The head may also be used satisfactorily with the circuits described in the series on magnetic recording we published recently. For playback the whole of the winding of the head is connected to the primary of a 70:1 microphone transformer to step-up to the first grid of a high-gain amplifier, which has a bass boost of about 10 times at 100 c.p.s.

In order to prevent hum pick-up when playing back, a Mumetal screen should be used. Although this is not supplied with the

head, a suitable screening can be obtained from the suppliers listed in our June, 1950, issue. Emitape was used for the tests at the standard speed of 7½ in. per second. The performance was of a distinctly superior quality. This head can certainly be recommended.

The other three types of head are for use together in a more advanced recorder which has separate heads for recording, playback and supersonic erasing:

Type SR: recording head with separate audio and bias windings. Gap 0.001 in.

Type SP: a high fidelity playback head with a very fine gap—0.00025 in. This is a plain butt joint which reduces the gap to the absolute minimum. (The gap of a playback magnetic head is the equivalent of the image of the slit on the film in sound-on-film practice.)

Type SE: supersonic erase head fed from the oscillator (suitable for the usual low coercivity tapes). Gap 0.005 in.

Windings on all the heads normally supplied are of low impedance, but we understand that high impedance windings can be made to order. Half-track heads are also available for experimenters who wish to use twin track technique.

Price: S.A., £3 6s. 6d.; S.E., £3 4s. 6d.; S.R., £3 10s.; S.P., £3 13s. 6d. (Submitted by R. G. Lewis Ltd., 202, High Holborn, London, W.C.1.)

"BERRISCOPE" GUIDE ROLLERS FOR 200B

We have to be diffident about reviewing projector modifications such as these, for the two excellent reasons that (1) the machine can be adjusted to perform with complete satisfaction without them, and (2) unless correctly fitted they can do as much harm as good.

However, there is no doubt that the fitting of the Berriscope rollers definitely improves the film path by increasing the film wrap on the sprockets, which with the 200B is only just adequate. The directions for fitting the rollers are satisfactory, except that the importance of mounting them correctly parallel to the sprocket axes is not stated: if the mounting holes are drilled and tapped at an angle, which is only too easy for an amateur to do, then the film will ride on one edge only.

The dimensions, plating, and finish of the rollers are all of good quality, and they will probably find other uses than on the 200B in the hands of experimenters and builders of projectors. To the 200B user who is still haunted by loss of loop, and provided that he takes real care in fitting them, we can confidently recommend them.

Price: Set of two: 5s.

(Submitted by R. E. Berry, 22, St. Germain's Road, London, S.E.23.)

VEBO SUPPLEMENTARY LENSES

Seven lenses are available with focal lengths of 20, 15, 10, 7, 4, 3 and 2 inches. Each is in a universal mount with three adjustable screws for fixing to the outside of any normal cine camera lens mount up to nearly 1½ in. outside diameter.

The knurled and plated screws are spaced 120 degrees apart, so that the supplementary can be properly centred. The mount is simple but most effective, being made of black anodised duralumin with a bright end face which enhances the appearance. This range of supplementary lenses can be recommended.

Price: 12s. 6d. each.

(Submitted by Bowen and Verney Co., 147 Compton Road, Wolverhampton.)



One of the range of Vebo supplementary lenses. The three screws permit accurate centering.

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9.5mm.

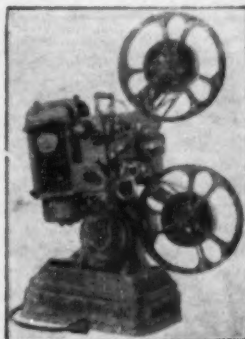
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1" f/2.5 Wollensak, coated, fixed focus.

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Both lenses coated.

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'GRAMS: "ANIMATED"

Where to See the 1949 Ten Best

	Date of Show	Theatre	Time	Presented by	Tickets
OLDHAM	Mon., Tues., Wed., Mar. 19, 20, 21st	The Little Theatre, Lyceum, Union St., Oldham	7.30 p.m.	Oldham Lyceum Cine Society	Admission free by programme from H. Hilton, 3 Chamber Hall Close, Oldham. There will be a silver collection.
SHEFFIELD	Tues., Wed., Thurs., Mar. 20, 21, 22nd	Nether Church, Norfolk Street, Sheffield	7.30 p.m.	City Films Kine Society	Tickets (2s.) from E. R. Wilson, 10 Astina Road, Sheffield, 2.
SHREWS- BURY	Mon., April 2nd.	The Old Post Office Hotel, Milk Street, Shrewsbury.	7.30 p.m.	Shropshire Photographic Society, Cine Section	Admission Free
PONTE- FRACT	Thurs., April 5th	The Assembly Rooms, Pontefract.	8.00 p.m.	Pontefract and District Amateur Cine Society	Tickets (1s. 3d. and 1s. 6d.) from H. S. Stringer, "Dairy Nook", Carleton, Pontefract.
BOURNVILLE	Tues., Wed., April 10, 11th	Lecture Room, Cad- bury Bros. Ltd.	7.00 p.m.	Bournville Film Society	Tickets (1s. 6d.) from J. P. Bartlett, Council Office, Cadbury Bros., Bournville.
HALIFAX	Mon., Tues., Wed., Apr. 16, 17, 18	Spring Hall, Halifax	7.30 p.m.	Halifax Cine Club	Admission by programme (1s. 3d.) from E. Warburton, 'Strathmore', Victoria Road, Elland, Yorks.
STOKE- ON-TRENT	Wed., April 25th	North Stafford Hotel, (opposite Stoke-on- Trent station)	7.30 p.m.	Stoke-on-Trent Amateur Cine Society	Tickets (2s.) from W. H. Kendall-Tobias, 714 London Road, Oakhill, Stoke-on-Trent.
SLOUGH	Fri., April 27th	Central Hall, High Street, Slough	7.30 p.m.	Slough Film Society	Tickets (2s.) from Miss Joan Weedon, 11 College Avenue, Slough.
LETCH- WORTH	Thurs., May 3rd	Ichfield Hall, Letch- worth.	8.00 p.m.	Letchworth Film Society	Admission free. Tickets from R. G. Richardson, 4 Leys Avenue, Letchworth.
KING'S LYNN	Wed., May 9th	The Co-operative Hall, Norfolk Street.	3.00 p.m. 7.00 p.m.	King's Lynn Arts and Sciences Society.	Tickets (1s. 6d.—schoolchildren 9d.) from H. Hazell Shackleth, 47 Railway Road, King's Lynn.
SUTTON-IN- ASHFIELD	Fri., May 11th	St. Mary's Church Hall, Morven Ave., Sutton-in-Ashfield.	7.00 p.m.	Ashfield Cine Club.	Tickets (2s.) from H. L. Tisdale, Photographic Supplies, Outram Street, Sutton-in-Ashfield.

Shows will also take place at: Bexleyheath, Glasgow, Oxford, Torquay.

Full details will appear in future issues.

Judging the Ten Best

(Continued from page 1172)

to the best advantage. We have not permitted any fresh shooting or the introduction of new material.

It has been left entirely to the producer to decide whether or no he would accept the suggestions. In one case he interpreted the proffered advice to give a result rather different from what we had envisaged—and has made a good job of it. Another producer rejected some of the suggestions offered but when the film was returned to him a second time, accepted them. A third attended at our cinema where we explained what, in our view, should be done.

We do not know if any of these films will be prize-winners, for there are still many entries to see, but we do have the satisfaction of knowing that they will be in the running, whereas, as submitted, they would have been discarded. All this, of course, takes a considerable amount of time, so that it is clearly to the advantage of entrant, judge

and audience that the period of judging should be as long as practicable.

Notes on the general level of quality reached in the competition must be left until next month, when the full results will be published, but it is proper at this stage to draw attention to two minor mechanical defects exhibited by a number of the entries: dirty gates on 8mm. and 16mm. and bad splicing on 9.5mm. The first is very easily remedied. The second could be put right by a careful study of the notes on splicing in this issue.

NEW CLUBS

Derby. Mr. Sam Heath writes: "If there are any readers in the Derby district who would care to meet on Fridays, Saturdays or Sundays, with a view to exchanging ideas, shows and experiences, would they please contact me at the School of Arts and Crafts, Green Lane, Derby. Telephone: Derby 2477, extension 224?"

Rochdale. Mr. Percy Alston of 74 Primrose Street, Rochdale, Lancs., has been promised the co-operation of the local Press in the formation of a cine society in Rochdale. He has already gone ahead with preliminary preparations and would be pleased to hear from interested readers.

A Plan for your Holiday

August 11th to 18th are dates to be noted in the diary of the keen amateur film-maker for, during that period the amateur cinematographers of Great Britain will be acting as hosts to fellow amateurs from all over the world. For the first time in the history of the Union Internationale du Cinema d'Amateur, its annual congress and competition are to be held here—and there will be a place reserved for all British amateurs, as well as for those from overseas, who would like to attend.

The International Congress—the ninth—opens in London on the morning of Saturday, August 11th, with a reception by this year's President of U.N.I.C.A., Leslie M. Froude—secretary of the British Amateur Cinematographers Central Council since its inception and this year's Chairman. There will be two days of entertainment, including a tour of London, a coach trip to places of interest and a visit to South Bank.

On Sunday night the Congress will transfer to Glasgow in time for the first meeting in the morning of Monday, 13th. In the evening there will be a dinner and informal dance after the first of the judging sessions. Entertainment to be provided on the following days includes a trip to the

Three Lochs, an evening cruise and a visit to Ayr. The whole of Saturday, August 17th will be spent in Edinburgh. There will be visits to Linlithgow and the Forth Bridge and to the Highland Games. In the evening the party will return to Glasgow for the Banquet at which the results of the competition will be announced. On the last day of the Congress, Sunday, August 18th, public shows of the winning films will be given at the Cosmo cinema.

Costs have not yet been finalised but it is expected that the fee will not be more than £27 per head, plus the railway fare from London to Glasgow. This will include accommodation in leading hotels and full board and free participation in all activities. If desired, visitors may confine their participation to the London or Glasgow parts of the Congress only.

Bookings are being handled by the Scottish Film Council, 16-17 Woodside Terrace, Charing Cross, Glasgow, C.3, from whom full details may be obtained. Further notes will be published in *A.C.W.* in due course. Meanwhile, if you are interested in meeting amateurs from all over Europe and seeing their films, keep the dates free!

Fact and Fiction

(Continued from page 1205)

producers shines through, one feels that scouting could—and should—be more attractively presented.

There is much that is amusing in *'Orse Reddish and Oved Rope* (650ft., 16mm., colour) by Bradford C.C. Peeved by his wife's reluctance to advance him the money (shots of worn curtains and carpet, grate littered with cigarette ends) and exasperated by his failure to find a tobacconist that has any stock, a man decides to grow his own tobacco. In remarkably short time he is blending leaves through a mincer out of which come cigarettes.

But now he is chewing gum, apparently from choice. He saves enough to buy his wife a hat—quite delicious scene in the hat shop: his complete indifference to the trying on of hats—attention wanders to a luscious advertisement for stockings. When he eventually smokes the weed of his own concoction, a toy dog collapses and a plate falls from the rack (much snappier cutting needed here). Smoke billowing forth alarms neighbours; much play with water; gent is carried out. He puts up a notice: "Houses Fumigated," sees a placard, "Sorry, no gum." The End.

The film should end earlier and much brisker treatment is needed throughout, the climax in particular requiring a faster tempo. To this extent the construction is inadequate but there are quite a number of laughs in the film, the leading player turns in a good job of work and the photography is well handled.

Galleon F.U. is a club with ideas. In *Winter's Night* (400ft., 16mm.) they use film imaginatively. The murderer's walk through streets and over waste ground on Guy Fawkes night is effectively imagined, though performance does not match promise. This sequence has point; the scenes on the Underground, with the murderer in the same carriage as the young lovers, have not.

Exposures are uneven. The sub-titles are microscopically small. But these are deficiencies of technique which can be overcome. What matters is that the film is imaginative. The story may be rather weak and the treatment need a more nightmarish quality but the *Galleon F.U.* have a feeling for film.

And so we reach the end of the tally of the 67 films which gained distinction in the 1949 competition. Next month there will be a brand new set to consider and all the excitement of looking for new ideas, interesting methods of treatment and original technique.

News from the Societies

Reports for the May issue, on sale April 15th, should reach us not later than March 19th. Club production stills are always welcome and should preferably be half-plate glossy prints.

Albany P.F.U. (Hon. Sec.: G. Denman, 111 St. Leonards Road, Hove, Sussex). Interiors are now being filmed for the new 16mm. comedy, *Getting the Bird*. Local motor-cycling enthusiasts visited the club for the last monthly show when a film of the 1950 T.T. Races was screened, together with *One Thrilling Night*. Members' films, taken on the club visit to London before Christmas, were shown at a later meeting.

Ashley F.U. (Hon. Sec.: John Daborn, 5 Ashley Drive, Walton-on-Thames, Surrey). Thirty-six scenes—one short sequence—for the cartoon, *The History of Walton*, have now been drawn and will be filmed shortly. Plans are being made to re-film the unit's second cartoon, which is to be re-named *The Millstream*. Several changes have been made in the script. 9.5mm. monochrome and 8mm. and 16mm. Kodachrome versions are to be tackled. Over 4,000 single-frame exposures will be required for each version. Plans for this year's live feature film are being discussed.

Astral C.C. (Hon. Sec.: R. A. Green, 29 Woodland Road, Upper Norwood, S.E.19). *The Ten Best*—a comedy about the mishaps which befell the club in planning the presentation of the 1949 A.C.W. prize-winning films—has been scripted and will be filmed by the 9.5mm. section. Scripts for a 16mm. feature are being considered. A rough-edited copy of *Suburban Week-end* was screened recently so that members' views on it could be considered before the editing was completed. Plans for the filming of a newswear of the Lambeth Festival of Britain activities are now well under way. New members are welcome.

Barnet F.S. (Hon. Sec.: J. Bigley, 60 Manor Road, Barnet). Alan Simpson (who directed "Stringing Along," the A.C.W. £100 Road Safety Film) is to direct the Festival of Britain film for the local council. Plans are now well advanced. Kodachrome will probably be used. *Intolerance*, *The Blum Affair* and *Adventures in Bokhara* have been booked for screening by the appreciation section.

Birmingham C.A.S. (Hon. Sec.: F. A. Inshaw, 8 Corrie Croft, Birmingham 26). Temporary accommodation has had to be obtained at short notice now that the club rooms are no longer available. Members are busily scouring Birmingham and district for permanent premises. The first shots have been filmed for the current production. New members are welcome.

Birmingham P.S. Cine Section. (Hon. Sec.: G. C. Hewson, 26 Hazel Court, Northfield, Birmingham, Warwick). The 55th Annual Exhibition of this section's parent society was held from Feb. 10th to 24th. The section played a most important part, giving a series of seven evening shows of films by W. G. Baines, A.R.P.S. (prize-winner in the 1949 Ten Best Competition), W. W. Power, A.R.P.S., P. T. Startin, F. C. Ratcliffe, A.R.P.S., H. L. Brookes, Mrs. D. M. Walker, A.R.P.S., E. E. Elliott and members of the B.P.S.

Blackpool A.C.C. (Hon. Sec.: Plt. Off. D. Milne, Officers Mess, R.A.F., Wooton, Nr. Preston). The Spring programme of lectures and demonstrations is now well under way. Work is to begin shortly on this year's film. New members are welcome.

Bridlington P.S. Cine Group. (Hon. Sec.: H. H. E. Freeman, Windsor Crescent, Bridlington). This newly-formed group now has ten members. One film show of the secretary's own productions has been held and members have experimented with camerawork and lighting. New members are welcome.

Burghclere & Newtown P. G. (Hon. Sec.: J. B.

Legard, Burghclere Rectory, Newbury, Berks.). Now that the Old Burghclere parish room has been wired for electricity, the group was able to hold a sound film show there. The highlight of the evening was the screening of the first club production, *Scenes from Village Life*. *The Cure*, *Instruments of the Orchestra* and *Home and School* were also shown. A fiction film, featuring local inhabitants, is planned for production in the summer.

Circle Nine Five C.C. (Hon. Sec.: T. E. Terrell, 33 Pembroke Road, Walthamston, E.17). Novelty feature of a recent meeting was the processing of a length of 9.5mm. film shot the same evening. The chemicals recommended by Philip Jenkins (Nov., 1950), were used with complete success and members are convinced "that home processing is a practical proposition." Long test tubes were adequate for demonstration purposes, and a projector case was used as a 'dark room', the hall lights being extinguished when it was necessary to handle the film. Mr. Thorn of Patheoscope gave another lecture recently in the series, "Filming and the Amateur."

City Films K.S. (Hon. Sec.: Ernest R. Wilson, 10 Ainslie Road, Sheffield, 2). Members have been asked to submit scripts and ideas for the production scheduled for this year. J. W. Booth has set the ball rolling with ideas for a film on the theme of the peaceful countryside restoring the jangled nerves of a city worker.

Coventry F.P.U. (Hon. Sec.: M. B. Booth, 95 Butt Lane, Allesley, Coventry). Several new members have been enrolled as a direct result of the publicity gained from the premiere of *Quiet Sunday*, but acting members are still required. The competitive spirit between the four groups working on their own productions is reported to be very keen. To assist new members, the director of *Quiet Sunday* recently lectured on directing. His talk was essentially practical, being based mainly on his own experiences.

Diamond F.S. (Hon. Sec.: R. C. Morgan, 124 Oatlands Drive, Slough, Bucks.). Ballet and Ballroom, 400ft., 16mm. Kodachrome film about dancing, has now been completed. It will be shown publicly for the first time at St. Mary's Church Institute, Herschel Street, Slough, on March 31st. Two ballet sequences have been specially prepared for the film by the principal of a local dancing school.

Dolphin Cine Productions. (Hon. Sec.: E. E. Sussex, 6 Barnett Road, Brighton, 6). With a steadily rising membership this society is ready to embark on screen tests for its first production (9.5mm.), described as having the unique advantage of providing a part for any new member who joins after shooting has commenced. The latest offer of assistance comes from a nine-piece Hawaiian band, complete with hula dancer.

Douglas F.S. (Hon. Sec.: C. Nixon, 37a Nelson Street, Douglas, Isle of Man). Good progress is being made by this society, a number of film shows having been held. Equipment in all three gauges is in use and work on the club production is due to begin shortly. Meetings are held every Monday evening in the Ellerslie Hotel, Loch Promenade. New members are welcome.

Eccles A.G.G. (Hon. Sec.: W. Ball, 17 Charlton Avenue, Patricroft, Nr. Manchester). Parties from the Manchester, Warrington, Sale, Leigh and Hyde societies visited the group for a recent "at home." A short general discussion followed the screening of a selection of films from the visiting clubs. Production continues steadily on *Wait for It*—16mm. comedy. Interiors are due to be completed shortly and the filming of exteriors is being planned for the Spring. The script for the next film now awaits production. *Marionettes*, *Account Settled* and *It Never Rains* were shown at a recent presentation of amateur films. New members are welcome.

Edinburgh C.S. (Hon. Sec.: Wm. S. Dobson, 20 Barmston Road, Colinton, Edinburgh, 13). Much useful publicity was gained for the society in reports of its annual dinner which appeared in the local evening newspaper. Frank Marshall (winner of a number of Ten Best awards) was guest of honour. D. M. Elliott, director of the Scottish Film Council, was also present.

Finchley A.C.S. (Hon. Sec.: G. D. W. Watts, 12 The Grange, Chandos Avenue, Whetstone, N.20). A programme of amateur colour films was screened at the Spring Show held on March 9th. Mr. Thorn of Pathescope talked to members recently and George Sewell will give a lecture on April 6th. Finchley has recently joined the I.A.C. Inter-club visits have included trips to Planet, Wimbledon and Fourfold. The F.C.S. library provided an interesting programme of films for a recent projection evening.

Forward Films. (Hon. Sec.: N. Phillips, 165 Grosvenor Lane, West Heath, Birmingham, 31). Scripts for a 9.5mm. film to consist entirely of interiors, and one for a 300ft. production (exteriors) are now ready for shooting. Meetings are held every fortnight at St. James's School, Gough Road, Edgbaston. New members are welcome.

Grosvenor F.P. (Hon. Sec.: R. B. Brinkworth, 19 Grosvenor Place, Bath). Money (Brigitte Helm) and The Immigrant were screened at the February film show at the Pump Room. Difficulties were encountered but ingeniously overcome. The amplifier was not available and one projector broke down just before the show. A portable gramophone was obtained at short notice and two sides of a twelve inch record were played as an overture while the films were quickly spliced on to 900ft. reels. Bath in Season (documentary), is now complete and will be screened at the next show. Wednesday is club night and meetings are held at the secretary's address. New members are welcome.

Hale Congregational Sunday School F.C. (Hon. Sec.: J. A. Sugden, 6 Broom Road, Hale, Altrincham).

The thirty-minute drama, *Royal Adventure*, has received a wide showing locally at Sunday schools and church clubs, and has also been screened in Cardiff. The opening scenes for the "special Festival of Britain production" *Pilgrim's Progress* have been filmed. Twelve-year-old Jeremy Dawson will play the part of Christian. The secretary is directing and the cast will consist of boys and girls from the Sunday school. It is the society's third full-length film.

Harrogate A.C.S. (Hon. Sec.: D. Johnson, 32 St. John's Road, Harrogate). Membership now stands at 46 and continues to increase steadily. At the latest fortnightly meeting an interesting selection of films from the Edinburgh A.C.S. was shown. Colour films of Sweden, Denmark and Norway and a descriptive film of Edinburgh were included in the programme.

Haywards Heath & District A.C.S. (Hon. Sec.: Victor G. Huxley, 41 Crescent Road, Burgess Hill, Sussex). The local dramatic society, the Weald Theatre Group, have agreed to co-operate in the making of the society's first film. It will be filmed on 9.5mm. and is expected to run to 600ft.

Hounslow P.S. Cine Section. (Hon. Sec.: G. Hannev, 167 Ellerman Avenue, Twickenham). Fifty-six members and friends attended the annual dinner at which the annual competition awards were presented by the president, Dr. H. Mandiwall, F.R.P.S., F.I.P.B. R. Thorn, M.B.K.S., of Pathescope visited the section recently to give the first of a series of eight talks on "Substandard and the Amateur." This month sees the first of the series of "beginner's nights." The first lectures will deal with cine camera technique and exposure.

Huddersfield C.C. (Hon. Sec.: N. C. Ashton, St. Andrews Road, Huddersfield). Sixty club members and friends and a number of the staff of the Huddersfield Passenger Transport Department attended a special screening of club films in February. Feature of the evening was *Ducks and Skates*, 550ft. production dealing with the Huddersfield passenger transport



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system. It took a year to produce and tells the story of a day in the life of a trolley bus, its driver and conductor. The ten members of the film production unit gave up most of their spare time to its production and were fortunate in having the close co-operation of the staff of the Transport Department. The film runs for 23 minutes and cost £20 to make.

Ickenham F.S. (Hon. Sec.: J. G. de Coninck, 7 Hill Rise, Ruislip, Middx.). Highlights of the winter programme to date have been a presentation of films from the Stoke-on-Trent A.C.S. and a comprehensive lecture by Eric Saw on titling. The script for *Sidetracked* has been accepted for filming. Screen tests, to discover the cast of fourteen, are to begin shortly. Bad weather has delayed the completion of the 9.5mm. group's production, *They're Hard to Catch*. New members are welcome.

Isle of Wight A.C.S. (Hon. Sec.: R. Mellanby, Highfield, Neatham Road, Binstead, I.W.). W. J. McMahon, chief photographer of Messrs. Saunders-Roe Ltd., lectured on exposure at the February meeting. He discussed the use of filters and exposure meters and the efficiency of shutters. Slides and a short 16mm. film were shown to illustrate the talk which was followed with a 45-minute 16mm. film of the building of the Princess flying boat at Cowes.

Jersey A.C.C. (Hon. Sec.: L. A. Landick, 5 Palace Hotel Flats, Bagatelle Road, St. Saviour, Jersey, C.I.). Camerawork on the 9.5mm. film of club activities is now nearing completion, and scripts have been prepared for 16mm., 9.5mm. and 8mm. films to be made during the summer months. Copies of the 16mm. colour film of the 1950 Jersey International Road Race have been sold to motor clubs and organisations throughout the U.K.

Kingston C.C. (Hon. Sec.: Peter Etherington, 205 Surbiton Hill Park, Surbiton, Surrey). Member Leslie D. Pitt talked to members recently on musical accompaniments, illustrating his lecture by first projecting a film with an unplanned accompaniment and then screening the same film with an accompaniment specially designed for it. Plans for the layout of the club stand at the local Hobbies Exhibition were finalised at a recent meeting. Back projection screens are to be used. Scripts have now been completed for the next three productions: *The Royal Borough on the River*—8mm. interest film about Kingston; *Mechanical Birds*—9.5mm. documentary; *Birds of the Sea*—16mm. story film. New members are welcome.

Leigh & District C.S. (Hon. Sec.: E. C. Saurbuts, 71 Henrietta Street, Leigh, Lancs.). An annual competition for a solid silver challenge cup is being organised by this society. It will be open to all Lancashire clubs and lone workers. Any gauge may be used, monochrome or colour, and entries may be silent, S.O.F. or with disc, tape or wire. Novel rule is that no credit titles are permitted—this to dispel any doubts of favouritism when well-known clubs are pitted against lone workers. Entry forms must be returned by Sept. 30th and the films submitted by Oct. 30th. Details from the secretary.

Lincoln Camera Club, Cine Section. (Hon. Sec.: E. E. Horner, 16 Albert Crescent, Lincoln). February highlights included the presentation of two film shows. At the first—a 9.5mm. occasion—*The White Hall of Fitz Pulu* was screened, and *Crystal Clear and Steel* were in the programme for the later 16mm. show. It has been decided to work on 16mm. during the summer months. New members, with or without apparatus, are welcome.

Liverpool A.P.A. Cine Group. (Hon. Sec.: E. L. Jones, 17 Eaton Close, Liverpool, 12). Members' own films were projected and discussed at a recent meeting. The success of the film appreciation group's shows has encouraged them to go ahead with plans for programmes to include sound as well as silent feature films. Facilities available include "large hall, suitable for projection and production, darkroom, library, lighting equipment, titler, tripods, screens, etc." New members are welcome.

Lytham St. Annes F.S. (Hon. Sec.: C. P.

Ramsbotham, 23 Ansdell Road North, Lytham St. Annes). *Black Legend*, *Indian Gold*, *Neighbourhood Fifteen* and *Blackpool* were shown on Feb. 28th. The last, a society film, was Commended in the Scottish Amateur Film Festival competition.

Manchester C.S. (Hon. Sec.: L. T. Kletz, 427 Bury New Road, Salford, 7). A Gem projector with A.C.E. sound unit was demonstrated when *Ten Minute Alibi* was shown. Topics at a recent discussion meeting ranged from "projecting in a church" to the "fitting of a mercury vapour lamp in a 9.5mm. projector." A public show of the I.A.C. prize-winning films has been arranged for April 27th at the Houldsworth Hall, Manchester. Tickets (2s. each) are available from H. Percival, 97 Ashton Lane, Sale.

Molesey A.C.U. (Hon. Sec.: A. C. Seward, 6 Southmont Road, Esher, Surrey). Flood scenes in Molesey recently have provided the camera crews with much useful material. A film dealing with a typical day in the life of a girl at the local convent school is to go into production shortly. Members have attended the meetings of the local Festival of Britain committee in the hope of securing strategic positions for the cameramen in the filming of the festivities.

Newcastle A.C.A. (Hon. Sec.: George Cummin, 143 Baywater Road, Newcastle on Tyne, 2). Most clubs complain about the bad weather which has delayed their filming, but this one actually welcomed it recently. Temperatures below freezing-point and a storm of sleet were ideal conditions for producing atmosphere for *First Footing*. Auxiliary lighting was provided by an improvised bank of photofloods in biscuit-tins strung from a nearby lamp-post. The tape commentary for *According to Sam* will not transfer on to film satisfactorily, so an S.O.F. commentary is to be made. A satisfactory entry for the annual competition was judged by the film critic of the local newspaper and the secretary of the Tyneside F.S.

Northampton F.S. Production Unit. (Hon. Sec.: L. Warwick, 154 Kingsley Road, Northampton). *What To Do In An Emergency*: No. 1 is the title of the current 9.5mm. comedy. A script is being prepared for an 8mm. documentary about the town's most important industry—shoe-making. Plans are going ahead for the production of a 16mm. road safety film which is to be made for the local authority.

Nottingham A.C.S. (Hon. Sec.: R. D. Brown, 96 St. Bartholomew Road, Nottingham). Following the resignation of R. H. Jelley, Mr. R. D. Brown has become secretary. The second annual dinner, held on Feb. 8th, is described as 'a great success'. New members are welcome; the possession of equipment is not essential.

Norwich A.C.S. (Hon. Sec.: D. Robertson, 5 Essex Street, Norwich). Members are now hard at work producing two short sound films. The success of these will determine whether a full length sound feature will be undertaken.

Oldham Lyceum C.S. (Hon. Sec.: H. Hilton, 3 Chamber Hall Close, Oldham). The latest production, *Moorland Incident*, was shown at the annual dinner held recently. *Dial 999* (9.5mm.) has now been completed and both films have been entered for the A.C.W. 1950 Ten Best Films Competition.

Phoenix C.C. (Hon. Sec.: F. G. Bryant, 60 Keys Avenue, Horfield, Bristol, 7). Plans are now being made for the filming of *The Key Ring* (9.5mm.). A series of shows of documentary and educational films has been organised. Clubs in the Bristol area are invited to contact the secretary with a view to arranging inter-club visits. New members are welcome at the Friday evening meetings which are held at 7.30 at the Rozel Road, Horfield, studio.

Planet F.S. (Hon. Sec.: Miss Hilda Collins, Beam Ends, Belmont Avenue, Cockfosters, Herts.). Scripts for this year's productions are now being prepared. It is hoped to start filming soon. A party from the Wanstead and Woodford C.C. visited the club

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recently. *Fame is the Spur* and *How to Sleep* were shown at the film appreciation section's February meeting.

Potters Bar C.S. (Hon. Sec.: P. N. Johnson, 4 Oakroyd Avenue, Potters Bar, Middx.). Authentic pub. interiors are always difficult for societies to manage but this unit will be able to use the real thing for its first production, *Pail Ale*—the son of the proprietor of a well known local hotel is a keen member! Shooting has now begun.

Preston & District C.S. (Hon. Sec.: J. H. Swainson, 5 Park Road, Fulwood, Preston, Lancs.). First 8mm. production—*In the Beginning*—is now well under way. Since the club was formed in early October last year, twenty-eight new members have been enrolled.

Sale C.S. (Hon. Sec.: Herbert G. Percival, 97 Ashton Lane, Ashton-on-Mersey). Members recently assisted the treasurer, J. J. Butterworth, in filming the final sequence for *Reflection* in the local village church. A disc recording of the choir was made at the same time. The church was filled to capacity when the film was screened after Evensong one Sunday evening some weeks later. Rehearsals for the first club production are now in progress, and shooting will begin this month. *Waverley Steps* and *Steps of the Ballet* were shown at a recent meeting.

Southall P. & C.C. (Hon. Sec.: W. B. Oliver, 42 Betham Road, Greenford, Middx.). So that technicians could become thoroughly conversant with newly-acquired equipment, the camera dolly, spot lights and a wide angle lens were used in filming screen tests for *Autumn Light* (9.5mm.). Plans for participation in the local Festival of Britain activities are now being finalised: a show of club productions, including a local newsreel, is envisaged. *The Vortex* and a Chaplin comedy have been booked for screening on March 21st.

Stoke-on-Trent A.C.S. (Hon. Sec.: W. A. Cooper, 17 Eleanor Crescent, Newcastle, Staffs.). Justifiable pride was evident at a recent meeting when the new

club titler was demonstrated. Members are particularly proud of the ingenuity of L. M. Horner who, granted an expenditure of not more than £10 to produce it, arrived with a titler he had made himself at a cost of twenty-seven shillings! With such co-operation on the part of members it is little wonder that the president, H. S. Day, was able to report at the recent A.G.M. that not only did the club have its own twin turntable equipment, lighting and titling apparatus, but also a comfortable bank balance. The membership is now the highest in the history of the society—a history which covers seventeen years. P. T. Startin, secretary of the Sutton Coldfield club, visited Stoke-on-Trent recently to show a programme of his own films. "Asked what meter he used, to produce some of the best exposed Kodachrome members had yet seen," the secretary writes, "he replied that his practice in Switzerland was to go to the photographic shop in the vicinity, ask what was the best exposure to give—and stick to that!"

Sunderland C.S. (Hon. Sec.: W. L. Curle, 94 Wayman Street, Sunderland). Now that the excitement of the club's presentation of the 1949 Ten Best is over, members have settled down to casting and rehearsals for their new film. Camerawork and sound-on-tape recording have been the subjects of discussions at recent social evenings. Following the success of the experimental newsreel of local events screened at the last public show, work on this year's newsreel has begun in earnest.

Sutton Coldfield C.S. (Hon. Sec.: P. T. Startin, 141 Orphanage Road, Erdington, Birmingham, 24). A capacity audience filled the club room for Mr. C. L. Clark's (Kodak) third visit. His talk was illustrated with a number of his own films. A party from the cine section of the Birmingham P.S. visited Sutton Coldfield recently to give a show of their own films. On another occasion a coach-load of members took a number of club productions along with them on a trip to the Stoke-on-Trent A.C.S. Membership is still increasing steadily but new members are welcome.

Films for the Home Show

A selection of new and recent additions to the film libraries. Abbreviations used: M, minute; D, director; number in brackets thus: (2), indicates number of reels.

16mm. SOUND FEATURES

G.B. Film Library

The Fallen Idol. 94m. D, Carol Reed. Michele Morgan, Ralph Richardson, Sonia Dresdel, Bobby Henrey. Outstanding direction and excellent photography.

The eight-year-old son of an ambassador worships the butler (Ralph Richardson) in whose charge he is left for the week-end. The happenings of the eventful two days are seen through the eyes of the child who gradually realises that the butler is not the hero he imagined him to be.

Courtneys of Curzon Street. 112m. D, Herbert Wilcox. Anna Neagle, Michael Wilding, Gladys Young.

Entertaining drama set in Victorian England about a baronet's son who marries a lady's maid. They are parted but take up their life together again during the first World War. In 1944 their son marries a factory worker. A pleasant film of the *Cavalcade* genre.

The Small Back Room. 106m. D, Michael Powell and Emeric Pressburger. David Farrar, Kathleen Byron, Jack Hawkins, Leslie Banks. From the well-known book by Nigel Balchin. Petty frustrations drive a young research scientist to the edge of despair. To prove himself he undertakes the dismantling of a particularly dangerous unexploded bomb—terrific suspense is achieved here. Efficient direction and some excellent cameos of a "boffin's" life.

Christopher Columbus. 100m. D, David MacDonald. Fredric March, Florence Eldridge, Francis L. Sullivan. Historic spectacle drama. Fairly faithful reproduction of the preliminary events, the discovery of the New World and its sequel, but life

in the Spanish Court takes up a disproportionate amount of the footage.

Obsession. 100m. D, Edward Dmytryk. Robert Newton, Phil Brown, Sally Gray, Naughton Wayne. Melodrama. A doctor chains his wife's lover in a cellar below a deserted bomb-site and every day, when he brings food, takes along acid which he tips into a bath destined for the prisoner. Naughton Wayne and Phil Brown give excellent performances.

Metro-Goldwyn-Mayer

They Were Expendable. 135m. D, John Ford, Captain, U.S.N.R. Robert Montgomery, John Wayne, Donna Reed, Jack Holt. The story of a squadron of U.S. motor torpedo-boats stationed in the Philippines at the time of Pearl Harbour and their subsequent action against the Japs. Excellent photography and good direction.

Wigmore Films

Racing Luck. 66m. D, William Berke. Gloria Henry, Stanley Clements, David Bruce. Racing melodrama, with good action photography. Entertaining film about a girl and her brother whose two race horses are their only worldly possessions. They lose one to a rival but after a series of incidents win him back.

The Lost Tribe. 72m. D, William Berke. Johnny Weissmuller, Myrna Dell, Elena Verdugo. The people of the secret land of Dazam enlist the aid of jungle Jim in their fight against a party of white adventurers who plan to steal their treasure.

The Wreck of the Hesperus. 68m. D, John Hoffman. Willard Parker, Patricia White, Edgar Buchanan. Based on the poem by Henry Longfellow, this is the tale of wreckers who lure ships on to treacherous rocks so that they may salvage the cargoes. The love interest is supplied by Patricia White.

Fury. 76m. D, Phil Karlson. Preston Foster, Mary Stuart, William Bishop. Efficiently directed Mexican desert drama about two men and a woman who set out to capture Thunderhoof, a wild thoroughbred stallion. The tension is well sustained but Thunderhoof steals the picture.

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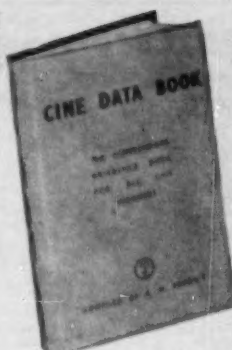
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Sound Film Services ... 1156

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